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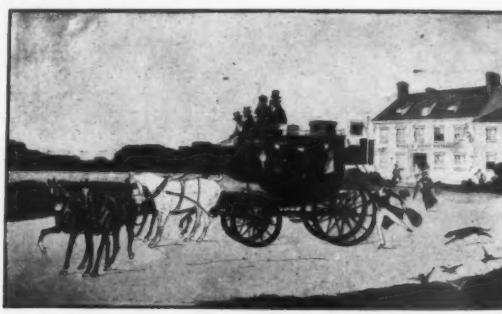
NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES,  
INCLUDING COLOR PLATE



THE MARQUISE DE MONTECUCULI. FROM THE PAINTING BY FRANZ POURBUS

[Copyright, by John W. Van Oost, New York and London]



PRINTS ILLUSTRATING THE OLD COACHING DAYS

[Copyright by ALEXANDER J. BEGGS]

## THE COLLECTOR

THE demolition of the temporary navy arch has restored Madison square to its pristine ugliness. The least educated eye must miss the beauty and the dignity which have been lent to the place by that structure of wood and plaster. Its disappearance makes us feel more keenly the necessity of erecting the arch at just that spot and in marble. The action of the self-constituted committee which had assumed the task of collecting a fund for the arch in resolving itself out of existence and returning the money collected is a fitting close to a career of blunders, and is the strongest proof that could be desired of the wisdom of THE ART AMATEUR's course in obtaining a subscription of its own. If all other publications which professed an interest in the work had done the same the movement would not now be practically where it began. But at least, the disappearance of the do-nothing committee has left the way entirely clear to organize one which will go to work in the right manner and make the movement really one of the entire people of New York.

The initiative rests, properly, with the city authorities. It is only bare justice to say that they came to the aid of the original project only to have their offers refused by the do-nothings and the nobodies who had fastened themselves upon it. They should now be asked to give the matter official indorsement and to place it before the city as a civic enterprise.

It is well to point out that the vice which is so prevalent in all large cities is mainly due to the dullness of the lives of our working population. Let us give the people something beautiful and inspiring to look upon, something which they will not have to go out of their way to see, which will confront them at their daily work and become a part of their lives, and we shall have done much to remove one of the most important causes of city crime. It is unquestionable that even the temporary navy arch has had a good effect in that way. Let us put it in enduring stone and make that a first step toward beautifying the city in general. By so doing we shall be beginning the reform that is really needed, gradual, profound, and permanent.

But though the work is one which the city collectively should take up, individual clubs may do a great deal. They may place contribution boxes in every hotel and café. We have already shown that the art dealers, almost to a man, are willing, if the matter be properly

managed, to respond in a generous way to an appeal to their patriotism and their artistic instincts. THE ART AMATEUR will certainly do its best in aid of the new movement which it hopes to see inaugurated. We look upon it as a movement not merely to honor a single naval hero, nor even the navy at large, but as one to make this city what it should be as the metropolis of the Western hemisphere.

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THE low level to which professedly religious art has fallen is visible in almost every window of every picture store at this season. The cheaply sentimental German engraving, the insipid French chromo, the poor but dishonest American process print offend one on all sides with their travesties of sacred subjects. We note with pleasure that the paintings which the industrious publishers copy and recopy are themselves no longer salable. No one now cares to pay several hundred dollars for some bad painting in which the silly painter has sacrilegiously misused a religious theme. People prefer some genuine example of the Middle Ages, crude and incorrect in drawing it may be, but inspired by sincere feeling and beautiful as a piece of decoration.

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AT Durand-Ruels, there is, at present, a little collection of religious paintings, ranging in order of time and of merit from Italian Gothic triptychs by unknown craftsmen, to Delacroix's noble paintings of "The Entombment" and "Daniel in the Lion's Den." One of the most remarkable of the early triptychs shows a Madonna of pronounced Byzantine type in the center and on either side a St. George of Cappadocia slaying his monster, and a St. Martin of Tours charitably dividing his cloak with a beggarman, the whole in bright colors on a gold ground. This is not great art, even for its time, but it is pleasing in a decorative way and the implied lesson, that one must do gallant and charitable deeds to win divine favor, is of more account than all our mawkish modern religiosity.

There may be a trace of the latter spirit in Franz Floris's pretty madonna, who is tempting the infant Christ with an apple, and in the Van Orley, in which a mischievous child is dragging the veil from his mother's head to wrap himself in; but the quaintly interesting landscape in the first case and the spirit of pure fun, not at all indecorous or irreligious, in the latter, make full amends. Delacroix's "Entombment," however, is worth a churchful of these antiques. It is a vigorous, nervous, thoroughly successful piece of work, bearing

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the marks of strong imagination and deep feeling. There has been nothing to compare with it and similar works by its author since Rembrandt.

The great Dutchman's name comes apropos, for there is a very fine "Girl's Head" by him painted in his second manner, broadly but fully modeled. There are also a female head in profile by his talented pupil, Ferdinand Bol, and some excellent examples of the schools of Holbein and Clouet.

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VISITORS to Knoedler's, where Mr. Douglas Volk has a number of excellent figure studies, mostly with forest backgrounds, and Mr. Paul De Longpre some forty water-color drawings of flowers from southern California, should ask to see Mr. Rose's pen-and-ink sketches from paintings which have passed through the hands of the firm in the past dozen years or so. Mr. Rose has developed an extraordinary talent as a pen draftsman, and gives, with a few lines and smudges, the spirit of a Corot, a Rousseau, or a Jongkind so faithfully that it is unnecessary to name the artist; one recognizes his individuality almost as readily as in the original painting. These sketches have been highly, but not too highly, praised by artists and connoisseurs of undoubted competence, such as Mr. Joseph Jefferson and M. Coquelin. Their author is to be felicitated on his talent, and we hope he may turn it to serious account as an etcher. Of Mr. Volk's works, perhaps the finest are "The Song of the Pines" and "The Puritan Mother." The special beauty of Mr. de Longpre's drawings of flowers is known to most readers of *THE ART AMATEUR* from the color plates published by us.

Among several portraits of notabilities by Miss Julia de Haven, we noticed in particular one of our genial friend, Chow Tczieki, consul at New York, in his Chinese court dress. It is an extremely effective picture.

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AT the Boussod-Valadon Galleries, where there are at present some very interesting studies by J. R. Meunier, the exhibition of pastels of Paris, by Mr. Shinn, already announced, will be followed by one of portraits by Prince Troubetskoy.

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NEW YORKERS, it would seem, are never tired of having their portraits painted. There is, at this moment, at Oehme's Gallery, an exhibition of portraits by Mr. Augustus Franzen, who, until recently known as an Impressionist of the most pronounced variety, appears now as a rather tame and conventional portraitist. Among his distinguished sitters have been the Hon. William M. Evarts, Col. Joel B. Erhardt, and A. Harrison, Esq.

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THE interest in "old times" which is so largely responsible for the popular demand for the English sporting and coaching plates, has stimulated also, as might be expected, a more national demand for pictures showing scenes of old coaching days in our own country. This has led Mr. Alex. J. Beggs, of New York, to commission Mr. W. J. Hayes, an artist, who has made a specialty of illustrating bygone times in this city, to produce half a dozen drawings quaint and decorative which are reproduced in colors. We give much reduced two of these subjects. The old tavern which once stood on

the present site of the Fifth Avenue Hotel appears in the background of the print of the coach starting from "New York to Albany." In "New York to Boston" we have the famous Bull's Head Tavern in the distance; and in "Boston to Providence" the present site of the Old Colony Depot appears as it was in days gone by.

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THE friends and customers of M. Eugene Fischhof will be pleased to learn of his arrival at his New York galleries, where, before this number of *THE ART AMATEUR* reaches them, they may be asked to view some of the most superb examples of the Barbizon school and of the old English masters ever shown in this city.

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You will travel all over Paris and not find another façade so richly and so handsomely decorated as that of the new Gallery of Mr. Edward Brandus, at 16 Rue de Paix, of which we give a sketch. It is in the style of the first Empire. The ornaments, in gilt bronze, are as delicately cast and chased as those of a handsome piece of "Empire" furniture. Mr. Brandus, who is a Frenchman, has the confidence of some of the best French families, the most exclusive in the world, and the examples of Nattier, the Clouets, and other famous painters of the old régime, which, from time to time, come into his hands, may be looked upon as absolutely beyond suspicion as to their authenticity and their state of conservation. It is to Mr. Brandus that we owe permission to reproduce the exquisite portrait of the Marquise de Montecuculli, by Franz Pourbus.



FANS

THOSE fragile "zephyrs," as they were called in the double-distilled language of the Precieuses, the fans once wielded by the ladies of the French court, after having long lain in the semi-obscurity of private collections, are now, again, being brought into light and life, forming an indispensable part of modern gala costume. A lady dressed in the style of the period of Louis XVI., must have a fan to correspond, and, though the dress be of modern make, it is essential that the fan be genuine and not a modern imitation. The only point which fashion is willing to concede is that it needs not be an heirloom. A lady may wear any fan in her collection that is in accord with her dress. Hence fan-collecting is all the rage. Among the notable fan-collectors are Mr. Robert Hoe, who has forty historic fans formerly belonging to Mr. Bonaventure, and who is constantly adding others; Mrs. Goellet and Mr. Wertheimer, the well-known broker who has bought for Mrs. Wertheimer a collection of fans which might make any woman envious.

It is a curious fact that, in French, the fan, *l'éventail*, is of the masculine gender, and that at the origin, fans were used by kings and other high dignitaries of the masculine sex, but not by ladies. The palm-leaf or ostrich-feather fan we find carried after the Pharaoh in the bas-reliefs of the earliest Egyptian dynasties. The folding fan is said to be the invention of a Japanese peasant who took the idea from the wing of a bat; hence these fans are called in Japanese *Kuwahori*, or bat's-wings. This, as is well known, is the form affected by gentlemen in Japan. Made of hammered iron a fan of this variety was used by their generals instead of a baton, and, ornamented with the crest or badge of the commander, it was often raised as a standard on the battlefield. Thus both the principal forms of the fan have come to us from the East, and both were originally articles of masculine use and not of female adornment.

But from its arrival in the West, the fan has belonged to women and ecclesiastics only. We see the palm-leaf variety in their hands in the pretty little statuettes of Tanagra. Ovid, it is true, speaks of young men learning how to wield the fan, but only to save their ladies the trouble of fanning themselves. Even a Roman of the ancient days could be gallant, it seems. Fans of peacocks' feathers were the most fashionable in ancient Rome and Greece, and must have been very costly, for the birds were brought from Persia to these countries. All these were palm-leaf forms, and so were the fans used in church ceremonies. One of these, preserved in the Abbey of Tournes, is ornamented with figures of saints and angels. A survival of this custom is seen in the huge fans carried behind the Pope, when he is borne in procession.

Folding fans of ivory, but of circular form, were known in Italy as early as the eleventh century. They were hung from the belt by a chain of gold. Through Catherine de Medicis these circular fans were introduced into France. She seems to have given expression to her grief at the death of her husband by breaking all her fans.

The first European painted fans of the shape now

in use were also produced in Italy, though the form was probably introduced from China by the Portuguese. The mounts were of paper or of silk and the subjects painted on them were mainly love scenes, illustrating passages from the Italian poets. In Shakespeare's time the fashion spread to England, and fans very richly adorned with gold and jewels were worn in the streets. This, it has been pointed out, accounts for the passage in which Falstaff takes it on his honor that his rascally companion, Pistol, had not stolen one. The fan that Pistol "conveyed" may have been worth forty pounds in the money of the time, or about two hundred pounds, say a thousand dollars at the present time.

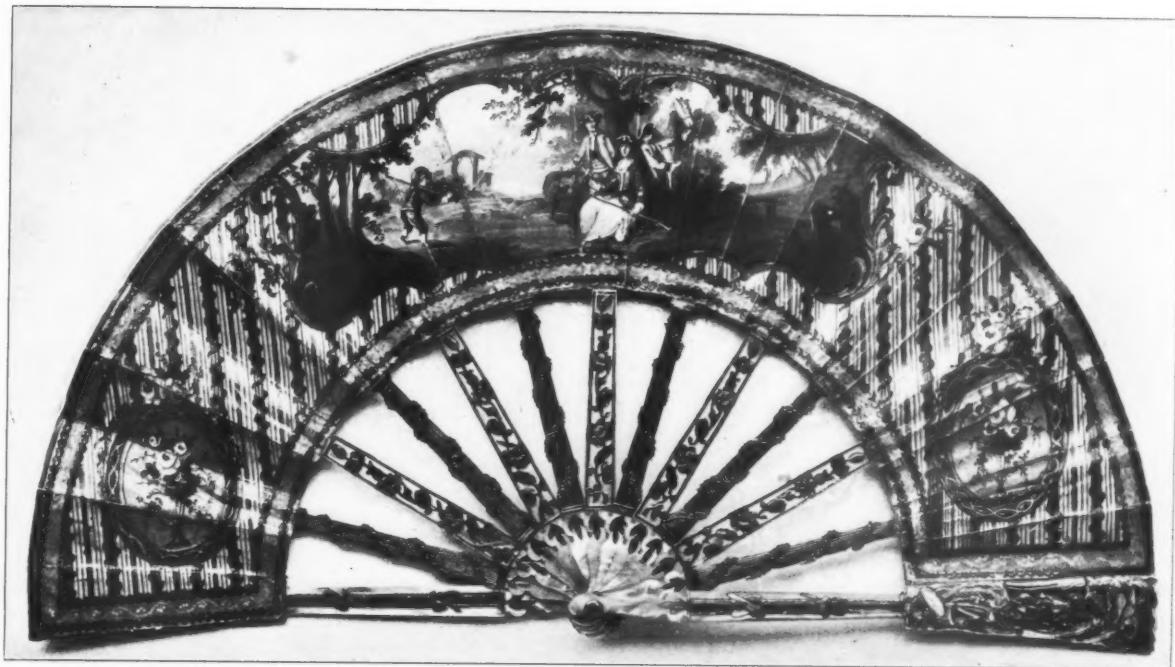
After the Revolution there was a great emigration of French fans into all parts of Europe, but especially England. Most of the finest specimens in English collections were bought from the fugitive *noblesse*. It was doubtless from impoverished members of the old nobility that Mme. Cambaceres, the wife of Napoleon's marshal, obtained the charming collection, now, with the handsome morocco case which she had made for it, in the possession of Mr. Bonaventure. The following descriptions of some of the forty-five fans in the present Bonaventure collection will give some notion of the principal styles since Louis XIV., and of the infinite variety of beautiful detail with which they charm the eyes.

A large Louis XIV. fan, on pearl sticks, pierced and gilt, is painted with a scene from a tragedy of Corneille, with, on the reverse a Roman warrior courting a pretty French lady in the shade of an obelisk—an amusing example of the *grand gout* of the *grand siècle*.

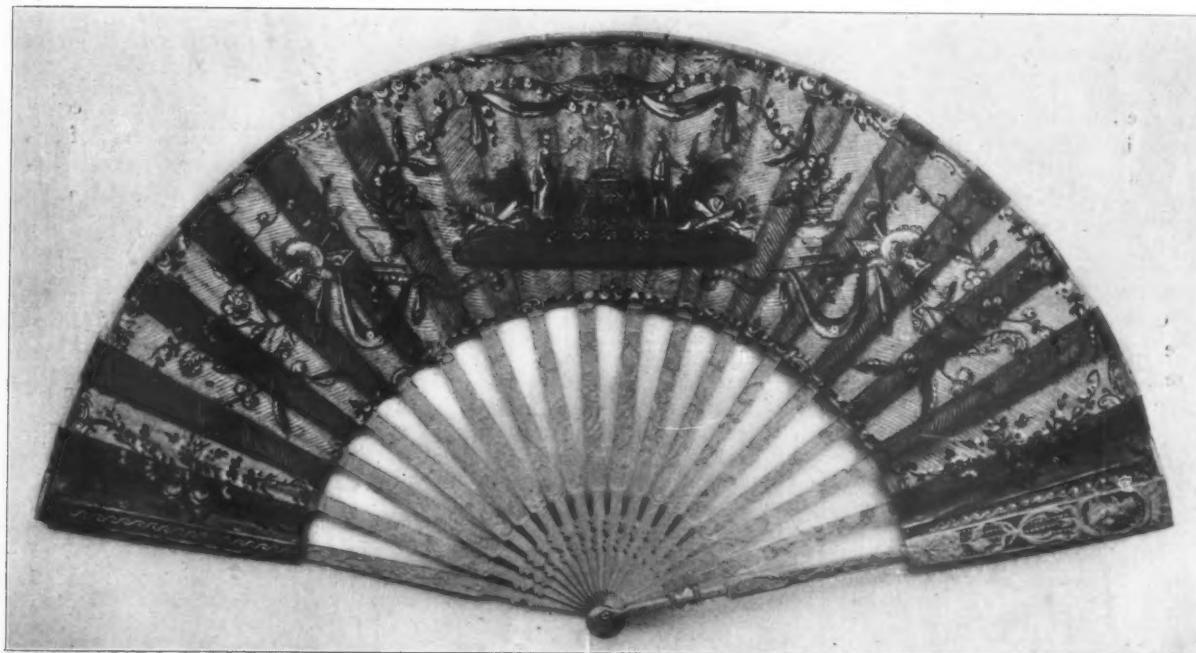
The more showy style of the *Regence* is illustrated in a very effective fan with sticks of pearl and ivory carved, painted, gilded and lacquered, a chef d'œuvre of half a dozen crafts. The subject of the mount is mythological, a *conversazione* of goddesses on Mount Olympus. They are evidently talking of their babies and the fashions. Another *Regence* fan is pictured with court ladies engaged in the like manner, and the ivory sticks are carved, *a jour*, with similar little figures, and are decorated in addition with birds and other animals, and festoons of flowers.

Of the transition period between the *Regency* and Louis XVI., one example is figured with a lady and a gentleman resting beneath a tree. A small boy proudly carries a gun in the foreground, and, farther back, a servant holds a horse. The decoration of the sticks shows the growing taste for simplicity in keeping with this picture of rural pleasures and family life. They are shaped like pilasters bound with wreaths of flowers. The end sticks are very richly carved, each with a shepherd playing on his pipes. The pastoral tastes of the time are further shown in another fan; the mount is painted with a shepherd of comedy reading some love verses which two fashionable shepherdesses read also over his shoulder. Trophies of flowers and musical instruments decorate the side of the mount while the sticks are, again, shaped as pilasters and ornamented with sprays of roses in raised gold.

A very pretty Louis XVI. fan shows the influence of the Pompeian frescoes then recently discovered. In the center are a lady and gentleman making an offering to



LOUIS SEIZE FAN



LOUIS SEIZE FAN

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Cupid, and on either hand are trophies of musical instruments bound with ribbons. The ivory sticks are very delicately carved with flowers and figures. A charming little fan of Vernis Martin bears a large central medallion with a painting of Diana and her nymphs resting near a torrent that rushes down from a rock. This, as well as the landscapes that fill smaller medallions on either side is executed with a good deal of spirit, and is the work of a real artist. Funny little Chinese subjects are introduced into this essentially Western decoration, which has a rich background of black cross-barred with dull red and dotted with gold.

But the most exquisite of all these dainty memorials of the past is a fan on which an ideal vintage scene has been painted by a hand which rivals that of Eisen or any of the "little masters" of the eighteenth century. Two pretty Bacchantes recline, surrounded by heaps of grapes under the shade of some trees in the center. To the right two Cupids are playing, and on the left a youthful Bacchus, wreathed with vine leaves, holds out a ripe bunch to the nymphs in the center. In the distance is a boldly painted mountainous landscape with a shepherd and shepherdess and their flock.

Such a collection can be made only in one way, by buying from the few old families which have not yet parted with their treasures. It is becoming increasingly difficult to obtain these, and it is questionable whether a collection like this, illustrating the history of the fan through three centuries, can again be brought together. It should be purchased "en bloc" by someone possessed of the taste and knowledge necessary to appreciate it.

## ART IN THE THEATERS

BY STEPHEN FISKE

Two Eaglets have been screaming at the stars—Sarah Bernhardt, in French, at the Garden Theater, and Maude Adams, in English, at the Knickerbocker. They are not twin Eaglets—though, by the rules of Art they ought to be. One has the advantages of age and experience; the other of youth and sympathy.

Rostand's play, "L'Aiglon," is so great that it must be effective in any language, or even without words, which is the supreme test of the drama. But it is least effective in French, because it is written in rhymed verse, and the dialogue is thus put into fetters.

The only reason why a serious French play should be written in rhyme is that the task is more difficult for the author, who prides himself upon his skill in overcoming difficulties. But he should consider that it makes his lines more difficult for the actors to speak naturally and for the audience to understand clearly.

For the stage to wait while a servant enters and presents a letter, not because a letter is necessary at that point of the play, but because somebody must utter the word that makes a rhyme, may seem clever, but it is not playwriting.

M. Rostand chose to hamper himself with absurd, fantastical verse, because he claims to be above all a poet. The poetry of "L'Aiglon" is in its story, its incidents, not in its far-fetched rhymes.

With an equal knowledge of the French and English languages, I should prefer the English version as being more truly poetical and directly dramatic. Of course, I shall be told about the finesse, the delicate shades of meaning, that are missed in translation. But not one in

a hundred of the Americans who "know French" can catch any meaning whatever from the language as liquidly spoken by Madam Bernhardt, whose words melt into each other as they glide along in a golden monotony.

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"L'Aiglon" has an interest, a masterful, compelling power, that surpasses any other play I know outside of Shakespeare's. It is written in the Shakespearian style, on broad, sweeping lines, and yet with multitudinous details. If M. Rostand could have expressed it in heroic verse, Shakespeare, for the first time, would have been obliged to acknowledge a rival near his throne.

These are bold words, but they are justified by the greatest play of the century.

Perhaps, if Shakespeare had not written "Hamlet," M. Rostand would not have composed this epic of the Franco-Austrian Hamlet, as weak, as irresolute, as grand of purpose, and as fated to fail as his Danish original. That is what the doubters say. But, on the other hand, if Shakespeare had taken such a story as that of the Duc de Reichstandt as the subject for a play, he would have handled it as M. Rostand does. How do I know this? Because every scene, every incident, in "L'Aiglon" is thoroughly Shakespearian, and its parallel can be found in some one of Shakespeare's immortal works.

From some of these similarities the doubters might forge a charge of plagiarism. But, no; the resemblances do not come from plagiarism, nor adaptation, nor coincidence, but from the pregnant fact of identity of thought, manner and method.

After all, it is quite time that the world produced another Shakespeare. In no other form of art have we such absolute and unapproachable masterpieces that brain and hand helplessly refuse to try to equal them. I have always hoped that the new Shakespeare would appear in America; I have expected that he would rise in England; but if he is incarnated in France he is all the more wonderful and not the less welcome.

With a single change in the cast, which I shall suggest presently, "L'Aiglon" ought to hold the stage for the next half century.

\* \* \*

The son of Napoleon is a prisoner at Vienna. The Austrians try to debauch him in mind and body. He is forbidden to talk or hear about his fallen French father; he is taught that he is an Austrian, the grandson of the Emperor of Austria, the Colonel of an Austrian regiment. He is consumptive; he can not live long, and it is widespread that a slow poison insures his death.

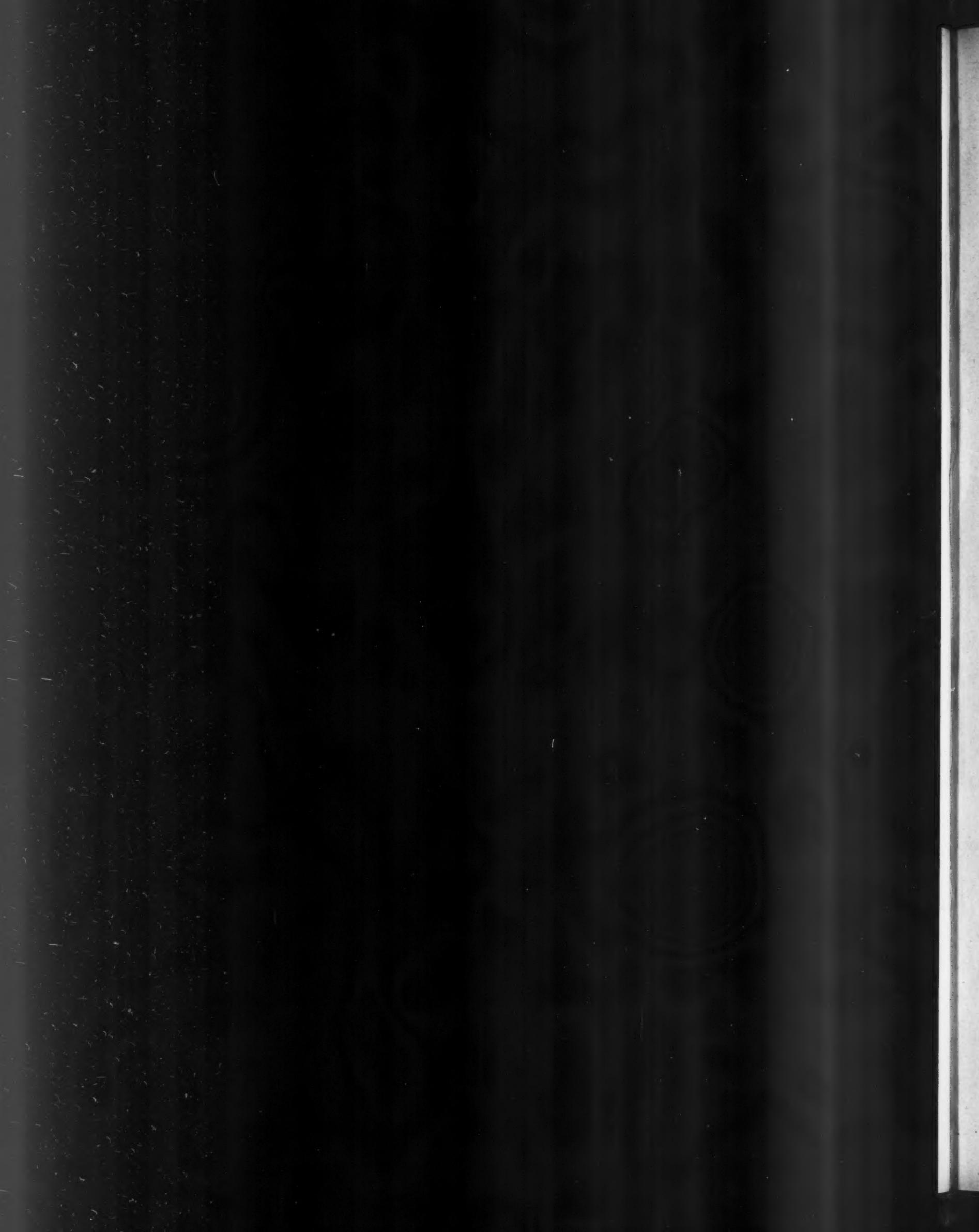
Around this poor, sick boy are endless intrigues. The Bonapartists have not given up hope of a restoration to power, and urge him to lead them on to Paris. Metternich countermines these Napoleonic mines by a system of espionage that keep him informed of every plot.

When you first see the little Duke, weak, listless, with the cough of a consumptive, you feel that, whatever else may happen, he is doomed to fail and die. He may attempt; but he will attempt the impossible. He may struggle; but he will struggle against the inevitable. This sense of fatality grips you at once.

A Corsican woman tempts him to rally the partisans of his father. Fanny Elssler, the famous dancer, tries to stir him to action by reciting the last bulletin of the Grand Army of Napoleon. Then, by a stroke of genius, Flambeau, a grenadier of the Old Guard, who die but never surrender, is suddenly introduced. Still the boy hesitates. He will ask his grandfather, the Emperor, for an army, and if he be refused then he will go with Flambeau to France.

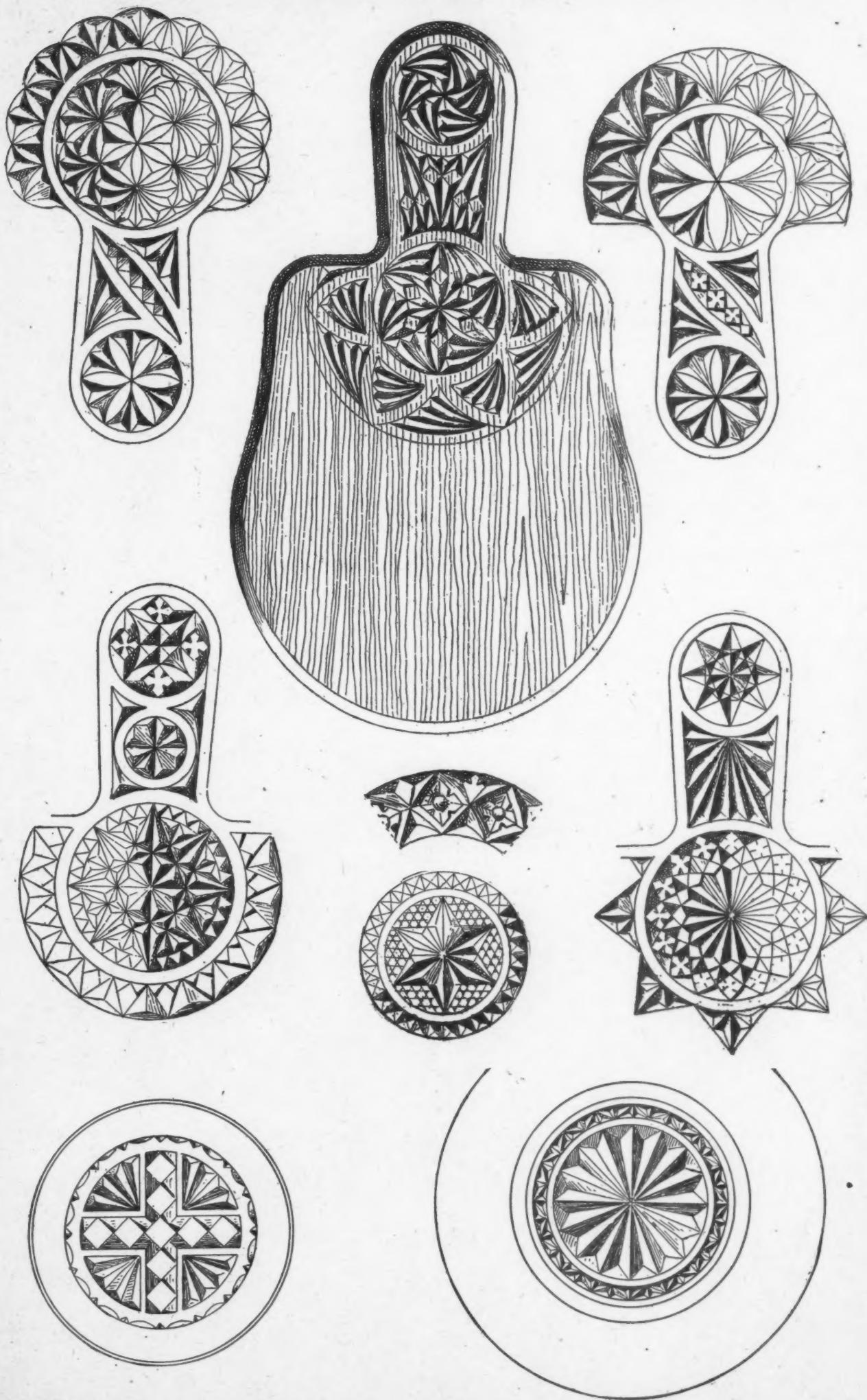
Grandpa refuses, coaxings and blandishments are in vain. The proud appeal "From an Emperor to an Emperor" would be more successful; but Metternich interposes. The peace of Europe must not be disturbed for the whim of a boy.





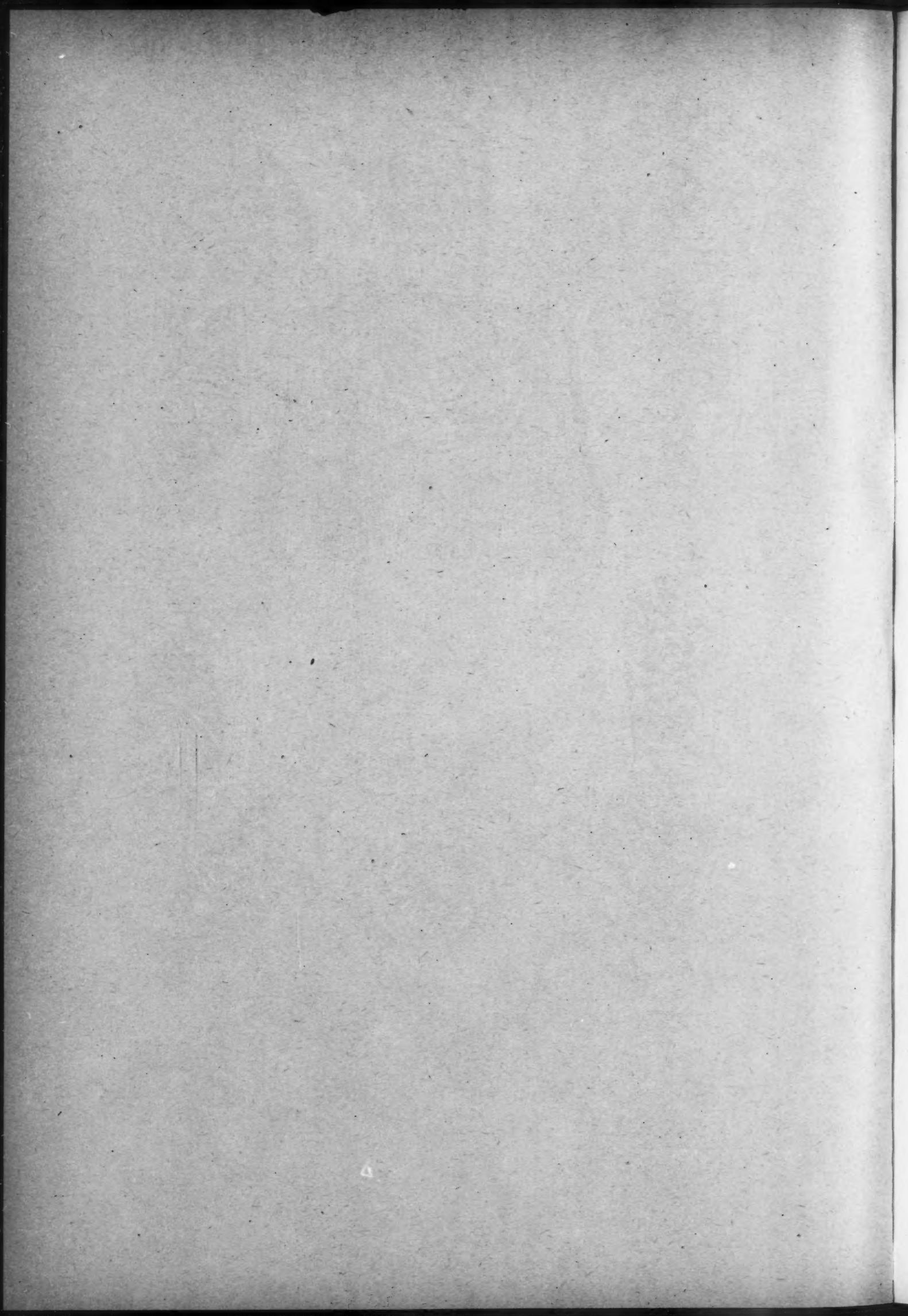
# The Art Amateur Working Designs.

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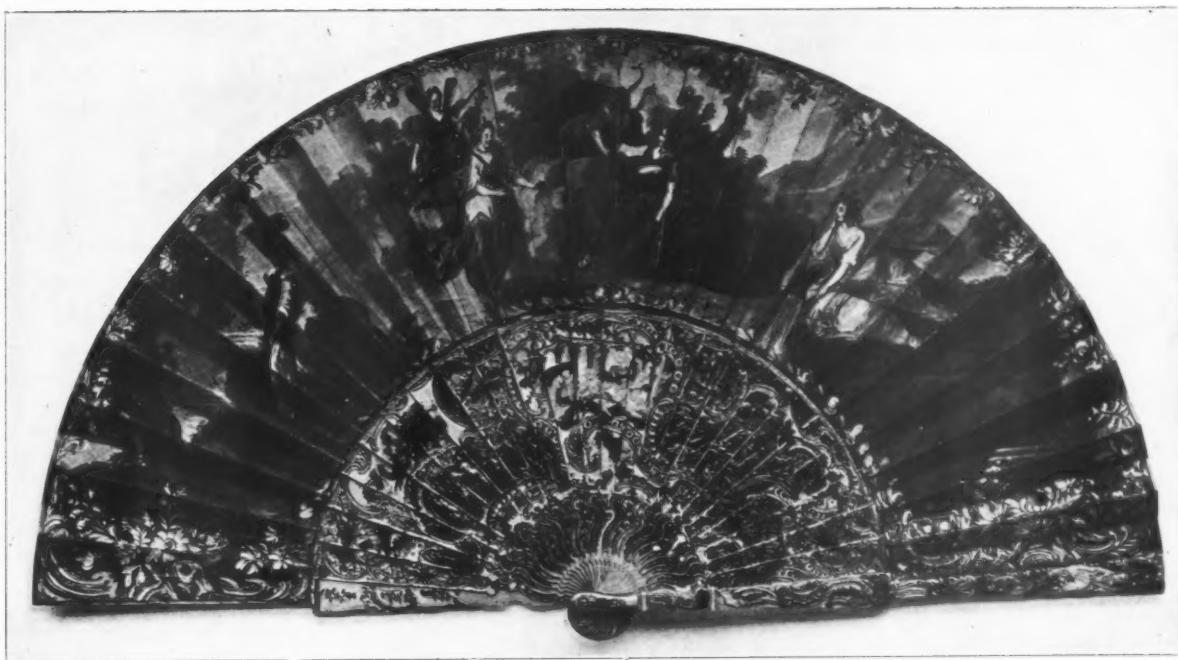


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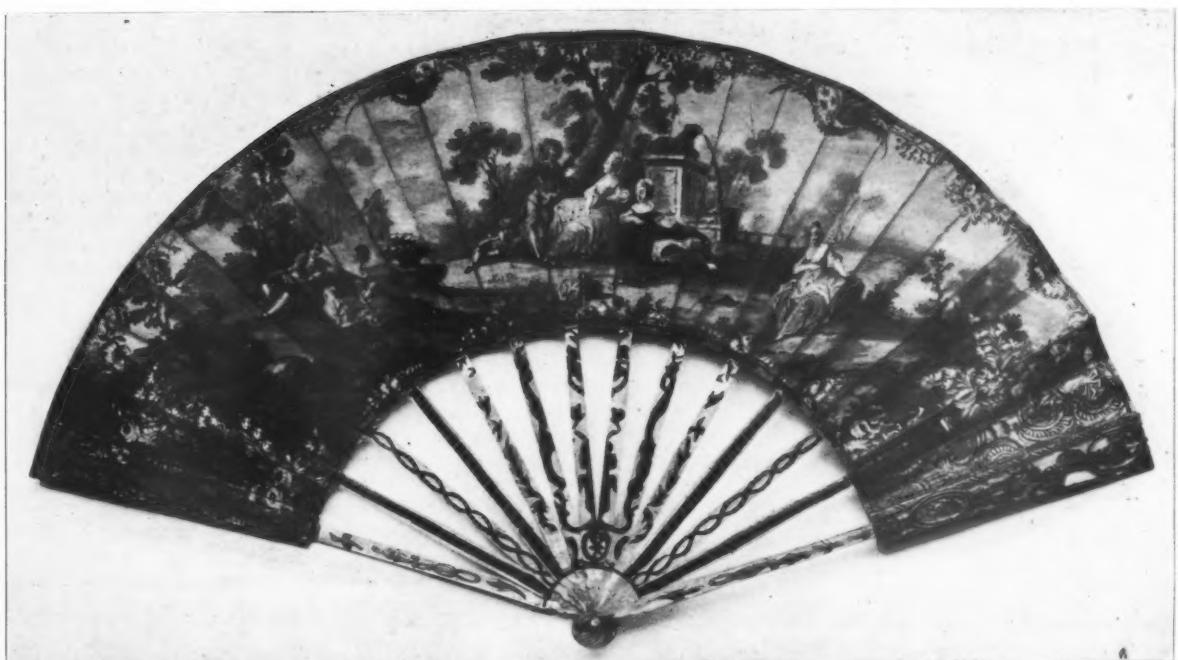
(For instruction see the body of the magazine.)



*The Art Amateur*



REGENCE FAN



FAN OF THE TRANSITION PERIOD



"WATCHING THE FIRELIGHT."

FROM AN ETCHING BY HELLEU

Metternich determines to crush forever the Eaglet spirit. He places the boy before a mirror and lectures upon him. "For a Frenchman? Look at your blue eyes, your fair hair, your Austrian features! You a Napoleon? A flimsy weakling that aspires to do the work of the greatest of soldiers!" The taunts cut to the heart, and in a paroxysm of fury the boy shivers the mirror to atoms. A significant omen! He has blotted out his own image; he has destroyed himself.

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But the Eaglet will essay one flight. He escapes from the palace of Schonbrunn, and meets Flambeau at night on the battlefield of Wagram. Out of the night come the voices of the dead. Spectral hands wave from the shallow graves. Inarticulate moans tell him of the first Napoleon's slaughters. Ghostly forms ask if another Napoleon is to bring more blood, more torture, more death.

While the boy cowers beneath an avalanche of reproaches and remorses, Flambeau detects the approach of Metternich's spies and quietly kills himself to avoid recapture. As he dies the day begins to dawn. With the first glint of sunshine the little Duke is startled by the sound of drums and bugles and the heavy tramp of soldiery. Can this be the army that his grandfather promised him? Is he to be a Napoleon at last? No; an Austrian regiment marches over the brow of the hill, and the Eaglet is again caged.

What is there left him but to die? He expires peacefully, surrounded by the Austrian court, and his hand upon the silver cradle presented to him by the City of Paris when he was proclaimed King of Rome. For his epitaph Metternich contemptuously says: "Bury him in an Austrian uniform!"

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If you want to see Bernhardt as the Duc and Coquelin as Flambeau—and you ought to see them, as they are the best exponents of the French school of dramatic art—seize your opportunity in New York or on tour; they are worth the double prices that are charged. But if you want to see "L'Aiglon" you will go to see Adams.

What! Do I mean to say that Maude Adams is as great an actress as Sarah Bernhardt?

In "L'Aiglon" neither Madam Bernhardt nor Miss Adams is physically the little Duke. Sex has its limitations. But Maude Adams, being younger and slenderer,

is more like a boy than Bernhardt, who pads herself out to masculine robustness. Young boys and girls have the same awkward grace which Maude Adams shows when she coaxes and coddles her grandpa. Bernhardt has outgrown this grace, and she substitutes for it an inappropriate, dragoonish swagger.

The unequaled experience of Bernhardt as an actress is sometimes a detriment. For example, although the Duc is dying of consumption, and this ought to be indicated throughout the drama, Bernhardt coughs only once. Why? Because she remembers that Camille has just such a disease with just such a cough, and as she is going to play Camille during her engagement, she must not duplicate the effect; the Duc can get along without the cough, but the traditional Camille can not.

Here is one of the results of being too clever, too experienced, too practical.

Bernhardt tries hard to be a man, and thus makes the Duc too virile and cuts him off from the sympathy of the audience. He is weak and he is ill in the text; but there is no sign of weakness or illness in Bernhardt's vigorous movements and impassioned delivery of the speeches.

In these respects Maude Adams is superior, not because she is a greater actress than Bernhardt, but because her age and her physique are better adapted to the character. Her weakness is her strength. Having no Camille to think about, she devotes her art to indicating the gradual ravages of consumption. You see that she must die whenever she encounters some sharp shock. The night on the field of Wagram gives her that shock and seals her fate.

Bernhardt, on the contrary, has no reason to die, except that the play must come to an end.

Above all, Maude Adams has that sympathy with the character which Bernhardt has lost during the year that she has played it in Paris. She feels a profound compassion for the Eaglet who beats his heart out against the Austrian bars, and she makes the audience feel the same affectionate pity.

I am not magnifying an American actress above a French actress; there are no nationalities behind the footlights. Nevertheless, it is most gratifying that an American girl is thus capable of outshining the Queen of the French stage in a part written expressly for Bernhardt and supposed to develop all her capabilities.

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MRS. GROVER CLEVELAND. FROM AN ETCHING BY ZORN

The scenery and properties of "L'Aiglon" are replicas of those used in Paris, where the artists took the trouble to go to Schonbrunn and reproduce the architecture and furniture of that comfortable old palace near Vienna. This may seem of little consequence; but there are in every audience traveled persons who enjoy it.

At Schonbrunn the square-cut hedges and formally trimmed trees are very distinctive. The coloring seemed too vividly green at first, but a turn of the lights remedied this, and then the whole picture of the Duke's study, with the garden opening out beyond, fell into an artistic scheme of color.

The fifth act in the French version is a fête in the park. The trees are as round as globes. When supper is served these trees are rolled away, and others that are bedecked with colored lanterns are substituted. This is a very picturesque effect.

The mirror scene is managed in the old-fashioned way; the back of the glass is toward the audience, and when the Duke smashes the mirror a jingle in the prompt-place is presumed to create the illusion. It would be better to expend a few cents a day upon real glass, and have it smashed so that the audience can see the effect.

The field of Wagram is a fine scene, well painted in low tones, and the stage—supposed to be a hill—is covered with grasses and mosses. The sunrise might be better managed, and the troops that arrive should be so halted as to give the idea of a full regiment.

During the death scene there is a reason for taking the Duke into the next room, so that he may not be alarmed by the gathering of the court to witness his last communion. But the incident is liable to misinterpretation. Bernhardt strides forth as if she were going to her

execution, and Maude Adams is led off half-fainting.

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But give me no woman, young or old, slender or robust, American or French, in "L'Aiglon." The part is that of a man, and it should be acted by a man. If M. Rostand deliberately designed it for an aged actress, then it outgrew his design and asserted its own individuality, as characters will do in plays and novels.

When Bernhardt has completed her tour and gone back to France; when Maude Adams has ended her New York season, played at a few other large cities and gone over to London, then let Mr. Charles Frohman consult with Mr. E. H. Sothern concerning the production of the real "L'Aiglon."

Sothern has the boyish face and figure; he has the boy's heart; he has the Hamlet temperament, and he has that subtle sympathy with the public which is more than half the charm of acting.

With him—who lived and dreamed and suffered for years as the son of his father—in the congenial rôle of the son of Napoleon, we shall have a "L'Aiglon" that will be immortal. He can play it all his life, and still its attraction will be unbroken, for there is in it a human heart, a human soul.

"L'Aiglon" is not fully appreciated yet, because the critics of the daily papers have been afraid to take sides with Bernhardt or Adams—that is to say, with Maurice Grau or Charles Frohman—and thus disturb the entente cordiale that prevails in the theatrical world. Also, because the public are unconsciously dissatisfied with the substitution of women for a young man in the principal character, so that one is always thinking about Bernhardt or Maude Adams, instead of sympathizing with the poor fellow who had none of his father's genius and could not even bear his father's name.

But with an actor like Sothern as the Eaglet all hands and tongues will be freed; the almost Shakespearian greatness of M. Rostand's drama will be acknowledged, and THE ART AMATEUR will be thanked for its original suggestion.



MR. GROVER CLEVELAND. FROM AN ETCHING BY ZORN

## *The Art Amateur*

### **ARTHUR WARDLE**

THE painter of the three remarkable pictures of Leopards and Tigers, which we reproduce in this number, was born within the sound of Bow Bells, but, like many other Londoners, he seems to have in his blood a tendency to love what is wildest and most untamed in nature. Mr. Wardle's work, for some years past well known in London, has been introduced by Messrs. Arthur Tooth & Sons to New Yorkers, who have been surprised and charmed by it. The painter seems to be as familiar with the haunts and the habits of the ferocious beasts which he paints as Von Marcke with the gentle Cow, or Rosa Bonheur with the laborious cart horse. His knowledge is shown in the magnificent study of "Forest Tigers," in the "Snow Leopards," colored like their habitat, the snowy and boulder-strewn upper slopes of the Himalayas, and his feeling for the tragic side of animal life in "Stealth," a picture of two leopards cautiously approaching their unsuspecting prey. This is the third exhibition of Mr. Wardle's work that has been held at the Messrs. Tooth's Galleries, and each time the painter appears to have developed higher power and to have inspired correspondingly greater respect in the critics and the public.

### **FIGURE PAINTING IN OIL-COLORS**

#### **IV. BACKGROUNDS**

THERE is a story told of one of the English masters, Sir Joshua, or Gainsborough, or Romney, we forget which. It is of a gentleman who brought his son to the painter, as a pupil, and, to recommend him, remarked that he already could paint a "good background." "Then," said the artist, "he has nothing more to learn; set him up in a studio of his own."

This may seem an exaggerated sense of the importance of the background; but the fact remains that it is of great importance. In portrait painting, all accessories are considered and treated as parts of the background. But in the conception of the picture they must be placed on an equal footing with the figure itself; that is, they must be considered as making with it one whole. The picture, in short, includes the whole canvas and everything on it, and one must not think of the figure as the only thing important, and the background as something apart from it and secondly to it. So that from this point of view the master was exactly right: to paint the background properly one must paint the figure, too.

Still, in another sense, there must be subordination of one object to another. The character of the figure, should, if possible, determine the character of the background. If your portrait is that of a gentleman in our sombre and ungraceful modern dress you will gain by making the background just a little darker, bringing out the head distinctly, but not the costume. If it is a portrait of Mr. Mansfield as Henry V., in his suit of gilded armor, you can afford to make your background only a little less gorgeous in some contrasting tone. If the nature of the background is varied, if there is a multitude of objects in it, remember that when your attention is

concentrated on the figure, these objects, in the reality, appear blurred and marred altogether. They should be treated accordingly.

It is not only in color—bringing out fine form by contrast, disguising weak or ugly form by similarity of tone—that the background may aid the figure. Its tones, also, may help to bring the figure into prominence or otherwise as may be desired. An accidental fold in the rug on which a person is standing or in the curtain behind her may continue the lines of the drapery and give an appearance of height to a stumpy figure. The unyielding right line of a wall or of a doorjamb will make the hard contours of a meager person look soft and graceful by contrast. The management of the light is also important. If you have to deal with a stout model bring the light from the side so as to have the shadow of a pier against the litten side of the model while the light falls on the wall behind her contrasting with the shadowed side of the figure. The effect of this alternation of light and shade in upright masses will be to make your figure look thinner. If, on the other hand, your sitter is too thin, use a sufficient light and let the contours blend with the background. Again, the arrangement of the background may be such as to help materially the movement of the figure. Let the lines of whatever objects are introduced into the background seem to sympathize with this movement as though all were affected by it. And be sure that you leave space enough between the person and neighboring objects for the completion of the movement introduced. In this relation it is important to consider the nearness of the figure to the frame. If the figure is at rest, it may be actually out of the frame; if it is in motion it should not only be free from the frame on all sides, but should not be "tied" to it by any prominent object, such as a table or a balustrade covering close to the figure on the one side and to the frame on the other. In large decorative work, or the contrary, this process of "tying" the various positions of a composition together is much used to secure unity and an effect of stability.

It may be well, as a trial of strength, to sometimes fill the background with objects, make it, for example, a room with a table set for afternoon tea, and paint it pretty nearly as strongly as you can. This will force you to put more strength yet into your figures. But these "tours le force," though interesting, are seldom pleasing. The painter, doubtless, learns a great deal from them, but his client is seldom gratified. As a general rule, keep your background as simple as you can. Be sure that whatever you admit into your picture is needed for some important purpose. If there is any doubt about that, take the thing away.

Just at present, a great many ambitious people are trying to make their figures interesting by lighting them with contrasting lights. M. Besnard having made a great success in this way, throwing day-light on one side of his sitter and lamp-light on the other, or lighting one side from the moon, the other from a fire, a lot of clever but unoriginal painters have imitated him, and a great many others are imitating them. We do not say that the thing is not worth doing if well done; but the interest is in the beauty of the color and not in the figure,

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FOREST TIGERS. FROM THE PAINTING BY ARTHUR WARDLE.



SNOW LEOPARDS. FROM THE PAINTING BY ARTHUR WARDLE

and, in a portrait, the main interest should be in the figure. Still, a certain romantic strangeness of lighting and surroundings suits certain persons, and it may sometimes be worth while to try an experiment of the kind. But usually, simple day-light diffused, or working through a single aperture is the best and the easiest to manage.

Another set of painters have for some years past been studying effects of "contre jour," as the French call them, that is posing the sitter against the light. Here, the interest is in the light and shade and the novelty and the difficulty of the experiment.

It is very difficult to model a face successfully when it is all in shadow with a strong light upon it. As in the other cases noted, this very difficulty makes it well now and then to do something in this way for the sake of the close study implied in it; but you must not expect generally pleasing or satisfactory results. And the novelty of the thing has worn away.

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#### LANDSCAPE IN WATER-COLORS

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##### IV. FOLIAGE

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THE study of foliage is one of the most difficult parts of landscape painting. It is hard to strike "le juste milieu" between over-elaboration and too great sketchiness of treatment. In very old paintings of the Dutch and other schools you will find an attempt to suggest the multiplicity of the foliage by dotting on brightly colored leaves over a dark mass. This was not intended as real-

ism; it was a sort of shorthand for foliage. Later schools, notably the English water-color school, went to the other extreme and imitated a shorthand which was all cloudy masses and took hardly any notice of the leafage or even, at times, of the branching. Pre-Raphaelitism, in so far as it affected landscape, was a revolt against this extremely broad and somewhat empty manner. A Pre-Raphaelite would spend a whole summer on a single landscape, conscientiously putting in every leaf and every blade of grass, painting out the leaves that withered and fell and painting in the new leaves that appeared in their places, so that the picture, at the end, did not truly represent the scene at any one time, but was a laborious composite of the many phases through which it had passed. But now come Claude Monet and the Impressionists, who in the endeavor to render the precise effect at a given moment, again ignore the leafage and paint only masses.

The student will do well not to follow any one of these schools exclusively. The large masses of foliage are decidedly of more account than the individual leaves; yet the character of foliage can not be attained without some study of the latter. As a general thing follow Corot's practice; put your point of view in the distance and admit no foreground. In this way, you can see the masses clearly and can learn to ignore the detail where it is too abundant and confusing. But it is necessary, also, to make serious studies of foreground, trees, trunks with a few branches, rocks with the weeds and vegetation about them, as has already been recommended. And, toward the end of your season's sketching, using the knowledge acquired from both these series of sketches, attack the

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"STEALTH." FROM THE PAINTING BY ARTHUR WARDLE

## *The Art Amateur*

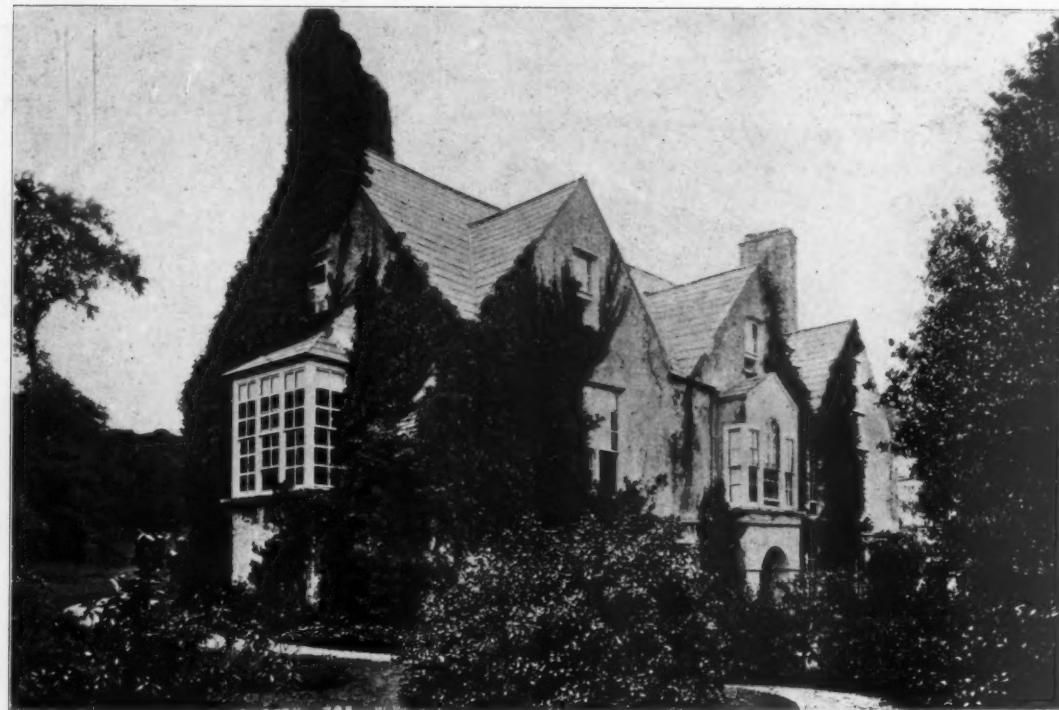
middle distances, where forms are still defined, as in the foreground, but are much more numerous than in a simple foreground study and require to be more broadly treated. When you can paint a clump of oaks or chestnuts in the middle distance in sufficient detail to show the kind of tree, and yet broadly enough to keep its place in the middle distance and allow you to use more detail in the foreground, and do this in half a day, you will have conquered one of the greatest difficulties in landscape painting.

Each of these sets of studies should have its influence on the others. Your foreground studies should teach you the effect of the forms of the leaves on the texture and appearance of distant masses of foliage. Your study of distance should help you, in the foreground, to find the relation of the foliation to the form of the branches. You will learn comparatively nothing if you spend a whole season in making foreground studies or sketches of distance only.

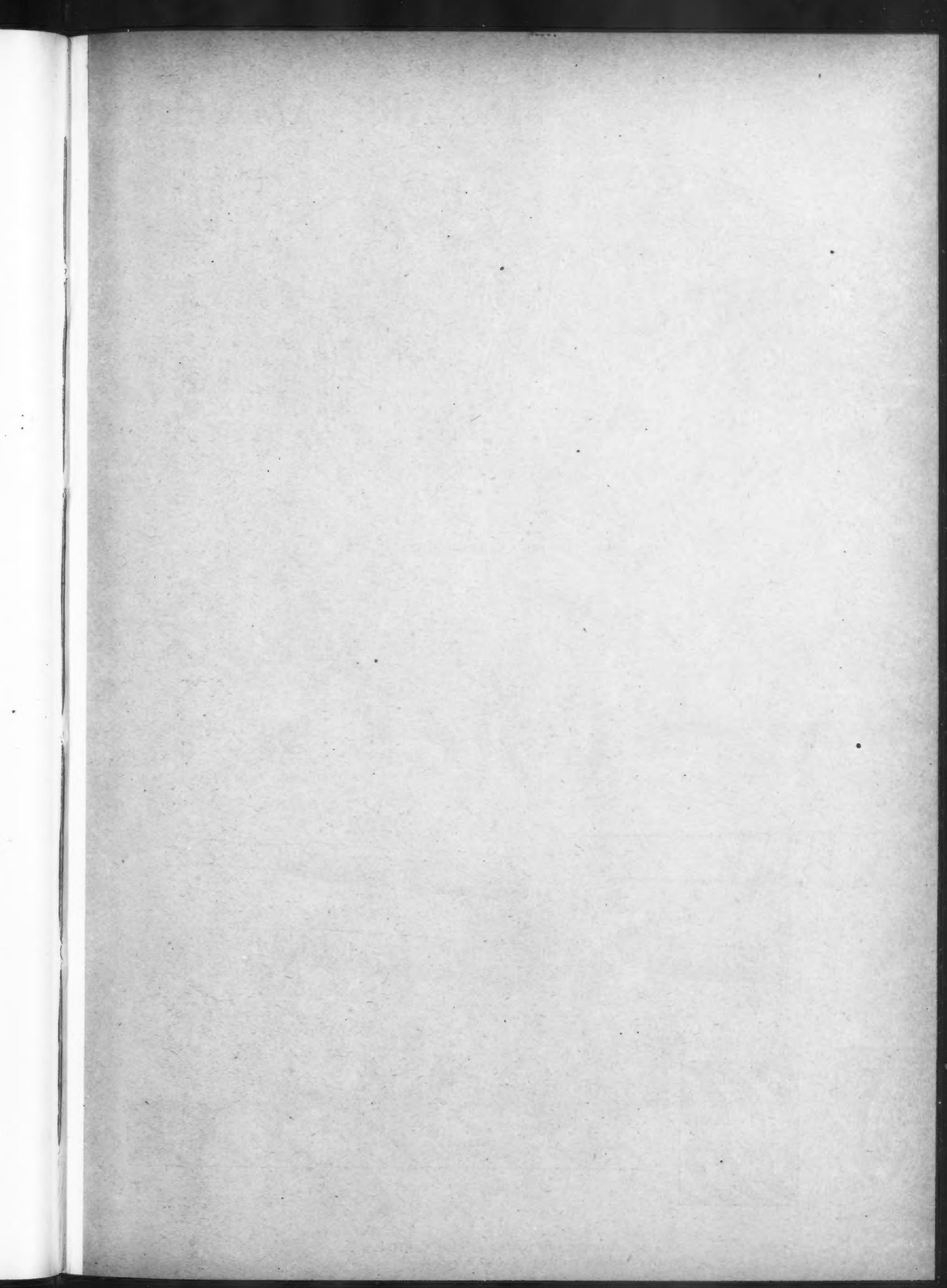
You should not fall into the fault of the old English water-colorists who had recipes for painting each kind of tree. An oak tree was to be "done" in such a way; a willow in such another. Each tree has its individual character, and you should try to understand and express it. But it is well to learn the distinguishing marks of each species. However erratic the branch forms, however rough and gnarled the trunk, a practiced eye will detect the species at a glance, and will no more forgive you for confusing the characters of beech and elm, for instance, than for making an animal look partly like a dog and partly like a cow. The oak, the English elm, the chestnut, have robust trunks and branches, the latter frequently standing out almost at right angles. The beech is muscular and sinuous, its longer twigs tapering

like whip lashes; the aspen, poplar, and birch are graceful and elegant in their forms; the apple bent and contorted by the weight of the fruit; the willow, and basswood, trees with soft wood, are usually broken, irregular and picturesque. A large volume could be written on the character of the different kinds of trees, and, by the time the reader is a good landscape painter, he will know enough to write such a book. He must remember, always, that it is the amount of such knowledge supplemented by feeling which he can put into his work that will make it valuable, not the mechanical imitation of nature.

Make in winter many studies of trees and branches. This is as important for the landscape painter as the study of the skeleton is for the figure painter. Take notice, especially, of the angle at which the branches leave the trunk; of their habit of tending upward as in the poplar, or downward as in the willow; of the way in which they taper toward the end or break off abruptly, dividing into two or three twigs; above all, of the forms into which they group themselves, one or many, rounded or angular. Those same general forms are even more apparent in summer than in winter, because they are filled out by the leafage. Remark that, as a general thing, the nearer to the trunk the darker the branch is in color; this is true of the foliage, also. Toward the extremity the leaves are more sparse; they appear more transparent and should be painted with slighter washes of color. They are more or less blended with the sky; it is not so easy to trace their outlines. In the heavier masses of foliage it is necessary to distinguish the warm color, a sort of golden green of the more transparent parts from the full local tone, and also, the bluish reflections on the surfaces that are turned toward the sky.

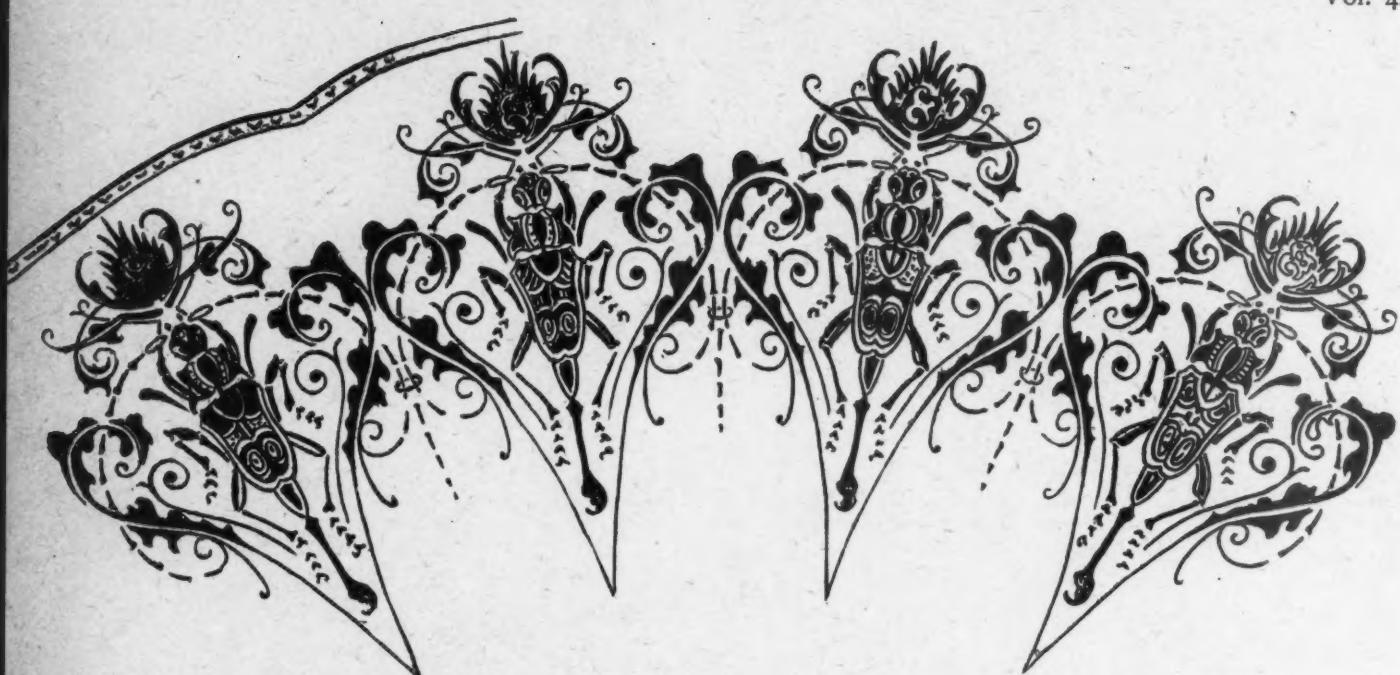


SIR WALTER RALEIGH'S HOUSE AT YOUGHAL, IRELAND

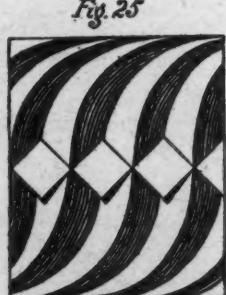
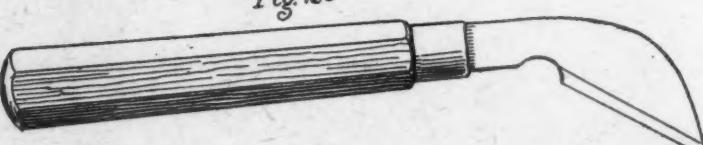
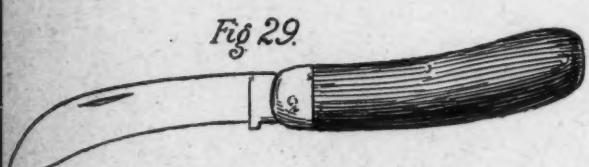
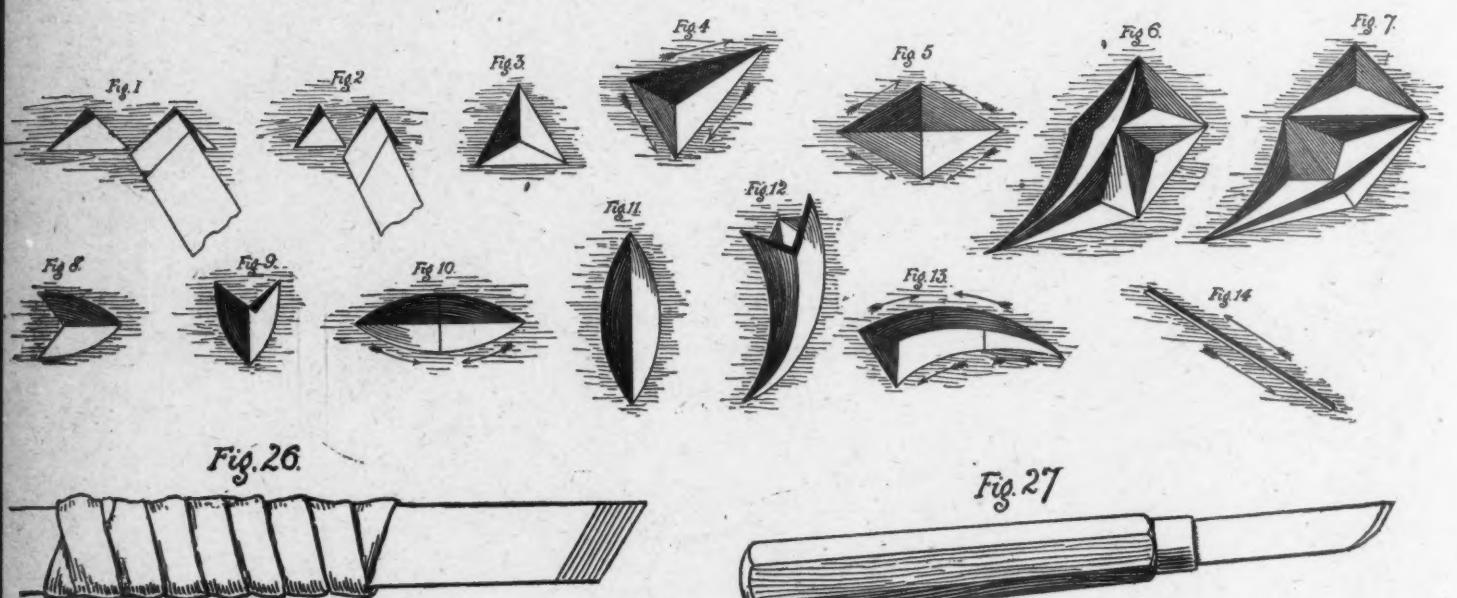


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Vol. 44. No. 2. Janua



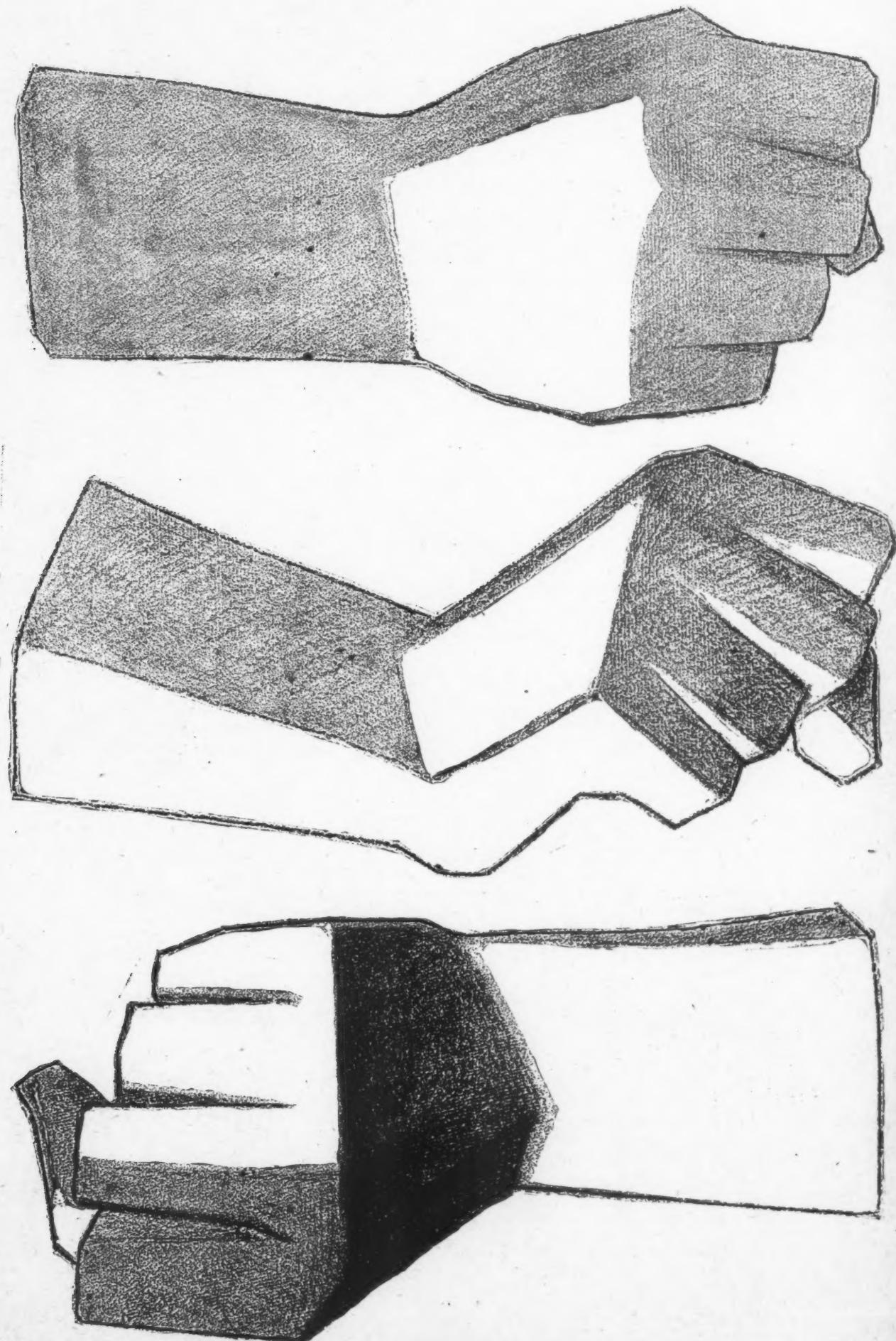
No. 2122. DECORATION FOR A LAMP GLOBE.



No. 2123. NOTCHES AND TOOLS FOR CHIP CARVING.  
(For instruction see the body of the magazine.)

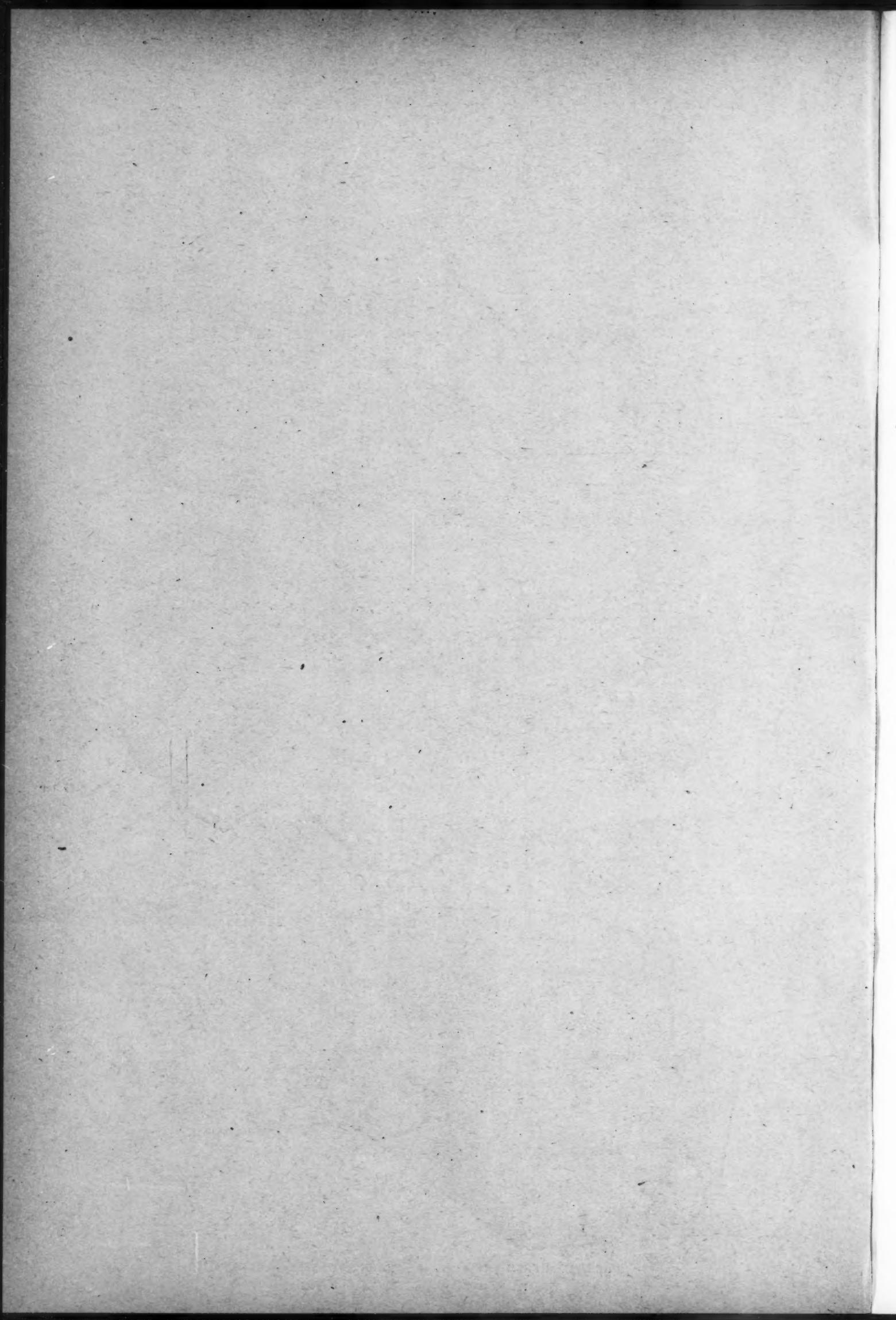
# OUR WORKING DESIGNS.

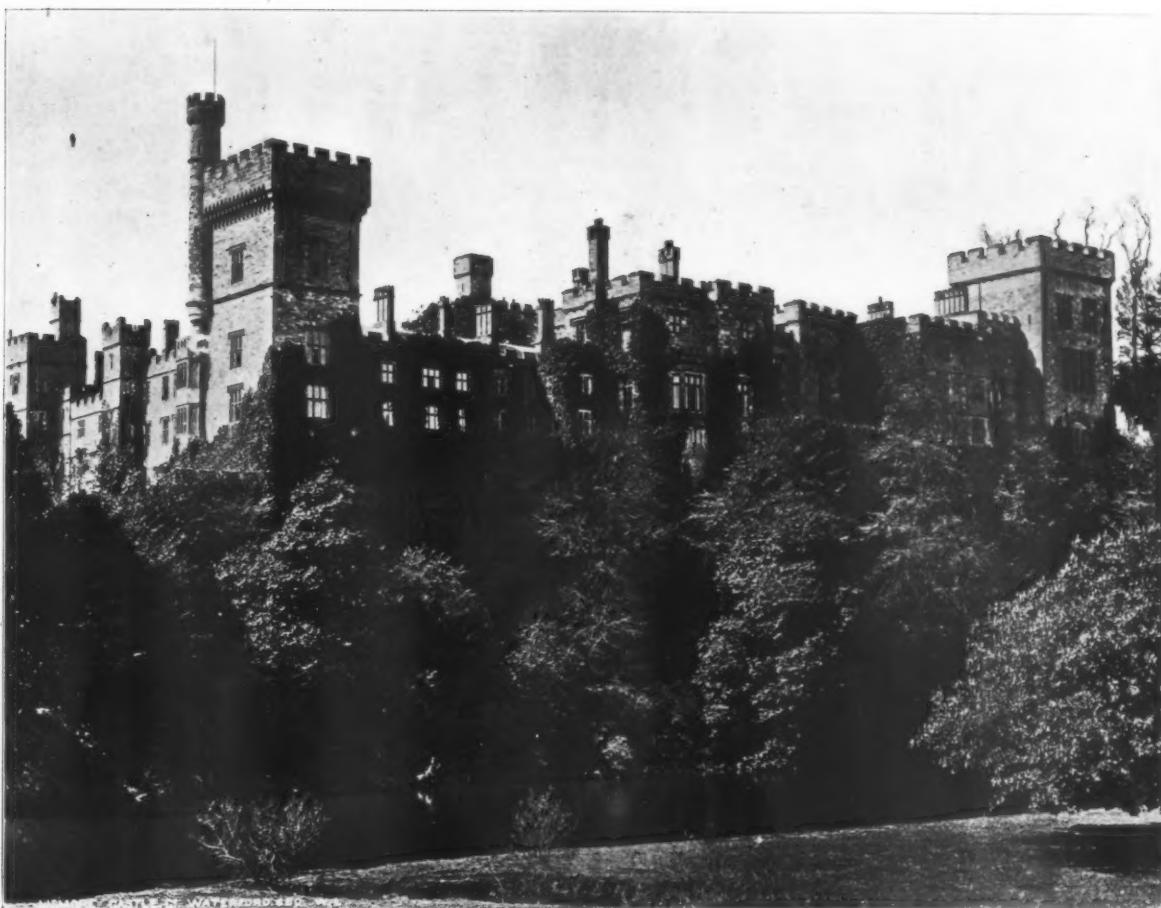
No. 2. January, 1901.



DRAWINGS FROM THE CAST. BY FRANK TOWNSEND HUTCHENS.

(For instruction see the body of the magazine.)





LISMORE CASTLE. THE SEAT OF THE DUKE OF DEVONSHIRE

### THE HOUSE

#### TWO HISTORIC IRISH MANSIONS

THE Tudoresque style of building, growing in favor in America, for large country mansions, is well exemplified in the two Irish mansions which we illustrate. Lismore Castle is the seat of the Duke of Devonshire, to whom it has descended through the families of Boyle and Raleigh. It is situated on the Blackwater River in the midst of some of the finest scenery in the south of Ireland. The central part of the wing facing the river is the oldest, dating from the reign of King John; but there is a round tower and some foundations of much older buildings, going back probably to the sixth century. There is a legend that James II., of inglorious memory, started back in terror from the bay windows in the central tower under the impression that his attendants, who had brought him thither to enjoy the view, were about to throw him into the river.

The most remarkable part of the interior is the ballroom, anciently the castle chapel. It is a fine gothic hall with beams, rafters and paneling of carved oak emblazoned with coats of arms. The Duke's private suite is plainly and not over-comfortably furnished, the library fronting on the main coast, in which the bookcases are filled exclusively with Irish literature, being the coziest room. One of the ancient barbicans, perched on a rock

overhanging the river and so covered with ivy that it looks like an overgrown hillock, has been converted into a tearoom with a ceiling painted blue and spotted with sun, stars and moon in gold, like a porch of St. Germain l'Auxerrois. In the foundations are many dark rooms and passages, some of them completely filled with débris. In clearing out some of those, valuable relics of the oldest period of the castle's history have been found. There is a bishop's crozier and staff of finely molded bronze decorated with jewels, and much more important to students of the ancient literature, the Book of Lismore, a twelfth-century manuscript containing a copy of the Gospels in Latin and a rhymed chronicle and some short poems in Gaelic, the whole beautifully illuminated in the ancient Irish style of interwoven ornament. These relics are kept in a sort of museum in the vestibule of the private apartments.

The less pretentious house at Youghal, known as Sir Walter Raleigh's, is hardly less interesting. It antedates the Elizabethan period. In the large bay window at the left, the poet, Spenser, is said to have written the first canto of his "Faery Queen." The walls are about four feet thick. Much of the old oaken wainscoting remains, and in the room to which the bay window belongs, now used as a library, there is a fine carved Elizabethan mantel. In the old dining-room on the first floor, Sir Walter's extension dining-table, his carved sea-chest which accompanied him on his voyage and other relics are

## The Art Amateur



PHOTOGRAPH FRAME IN CHIP CARVING

shown to visitors who come provided with cards of invitation. In the garden is a group of ancient yew trees, sole remains of the yew forest from which the place is named. Under these, it is said, Raleigh, while enjoying a pipe of Virginia tobacco, was deluged with water by his servant, who, knowing nothing of the use of the weed, imagined his master to be on fire. The house now belongs to Sir Edward Blake, at present Governor of Hong-kong, and formerly of Jamaica, W. I. Lady Blake has filled it with drawings of Jamaican plants and samples of barbaric art, the spoils of many voyages. In the neighboring church there are many curious old tombs, and the place is well worthy the attention of the tourist.

### DINING-ROOM OF A CITY HOUSE

IN the dining-room which we show on the opposite page oak paneling covers all the side walls, with open beams and paneling upon the ceiling. A sideboard is built in under panes of leaded glass, and china closets with leaded glass occupy the different corners of the room. The Oriental rug, heavy chairs with leather seats, mahogany table and sideboard contribute to the handsome effect of the room. Dining-rooms are often too conventionally furnished to be interesting. Within the limits prescribed for the fittings of this room, a great degree of inspiration can alone redeem the monotony. This may not be found in a curious search through the shops, nor in the adoption of other people's expedients. It must be evolved from the characteristics and tastes of the family itself, and imprinted in original form upon the belongings.

Alice M. Kellogg.

### SCANDINAVIAN CARVING

BY C. W. FOSTER

IT has been proved beyond doubt that the American can compete with other nationalities in lines of work which are often supposed to be peculiarly adapted to the nature and abilities of the latter. This is true of the exquisite carving so familiar in the shops and exhibitions of handiwork in Norway and Sweden. It is a well-known fact that this delicate and beautiful work is the natural outgrowth of a physical condition peculiar to Northern countries, *i.e.*, very long evenings during half of the year. In a land where twilight begins at 3 p.m. and night does not completely pass away until 9 a.m., the natives must needs find congenial employment during this long period of darkness. One can readily picture in the imagination a typical night in that ancient land of homes.

About the great open fireplace are grouped the several members of this typical light-haired, fair-complexioned family, representing three or four generations. In one corner we see a silvery-haired old lady, well preserved, and with plenty of life and animation shining through bright eyes and clear complexion, as she relates to a flaxen-haired grandson or granddaughter many a stirring legend of the great Viking warriors or the still older Norse mythology. In another corner, where he may have a good light from the fire, sits the



PAPER KNIVES IN CHIP CARVING

## The Art Amateur

man of the present generation cutting away at a solid block of Swedish birch, which is rapidly assuming the proportions and shape of a wooden ladle; for, be it known, that until very recent years all the household utensils were fashioned from wood by the different members of the family.

In another spot is a stalwart youth of eighteen, a worthy successor to the fearless Erickson, bending over a bit of as exquisite carving as one may wish to see. The products of his knife are carvings in two senses of the word, for not only are they worthy of the name of artistic woodcarving, but the financial return they yield enables this son to carve his way through the great University of Christiana.

Is it any wonder then that the Scandinavian home

(lar) are soft and of even grain, and are excellent for practice work, but do not give as rich and fine effects for finished work as sweet gum, apple, pear, or cherry. The latter must be bought from dealers in fancy woods, who are found in every city, while the former are part of the stock in trade of every lumber dealer or carpenter. Many blank articles ready to carve can be procured from dealers in artists' materials and pyrographic supplies. The wood for carving should never be sanded, as the grit becomes embedded in the grain and soon blunts the cutting edge of the finest tools. Therefore, should the articles purchased have been sanded, the grit must be removed, either by smooth planing or scraping with a cabinetmaker's scraper.

Naturally the first step is to decide on the article de-



THE DINING-ROOM OF A CITY HOUSE

gives evidence of that artistic atmosphere which is a happy blending of artisan and artist? Their tools Figs. 26, 27 and 28 are homemade. (See the supplement for this month.) Fig. 29 is a pruning or "jack" knife. With our Western advancements the tools can be bought ready made, and in condition for immediate use, from any cabinetmaker or hardware supply store. They are few and ridiculously inexpensive, and comprise the following: One half-inch skew chisel, one sixteenth of an inch veining tool, one quarter-inch V tool, a sloyd knife, a pair of compasses and a rule.

The wood to be used should be of a uniform texture and even grain, without hard medullary rays as in oak, yet not too soft. Apple and pear woods have been found by experience to be the best for small articles such as photograph frames, glove or puff boxes, etc., but many other woods which may be more easily obtained will answer. Basswood and whitewood (pop-

sired. If a simple picture frame, such as is shown in one of the illustrations, the work of preparing the frame is simply carpentry, which may be performed at home. If one is not handy with woodworking tools, it would be wiser to give this work to some neighboring carpenter, to whom the manufacture of such a simple frame would mean but half an hour's work, while to the novice it might mean half a day's time. Make a careful drawing actual size with ruler and pencil, giving length, width, thickness, and any other necessary dimensions, and insist on his working accurately to them.

When carving small work, like the bonbon box, it is generally held in the hand, and only the knife used, as the gouges are awkward to hold and liable to slip. Yet they can be used with precaution when the cut is a very small one. There are no rules for holding the knife, for practice will soon enable the tyro to find out the easiest and best way to handle his knife to do his work



PUFF BOX IN CHIP CARVING

effectively. Curved notches being the hardest to cut, the knife should be held firmly in the one hand, the work in the other, the elbow well away from the body, so that a full sweep can be given. Another way of holding the knife is with the thumb against the side of the blade, the forefinger over the back, the rest of the fingers grasping the handle firmly. Sometimes it will be found convenient to rest the thumb upon the work. The forefinger, in this case, is curved over the blade.

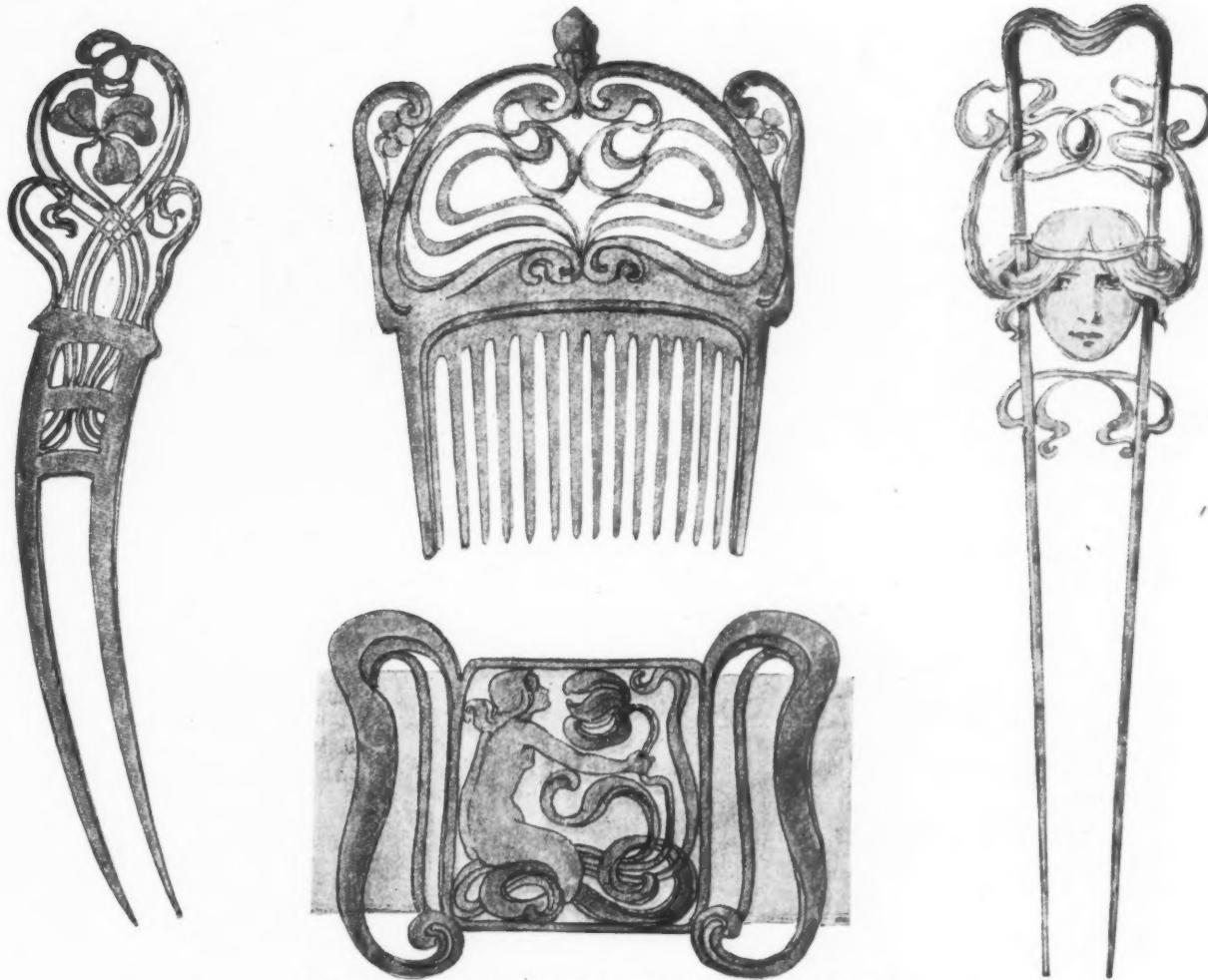
The work can be held and moved about in any way, and its greatest advantage over ordinary carving is that it can be done without a bench, and can be held in either hand, yet can be secured to a bench if desired.

We will now take a piece of plain wood and secure it to a bench for our first practice; draw on the wood Figs. 1 to 14; we will first take Fig 14, and suppose it to be the straight lines around the photograph frame; these lines are a sixteenth of an inch wide. Lay out two lines with the rule, a sixteenth of an inch apart. Now take the small veining tool and commence in the middle of the space, and cut toward one of the lines, cutting away the least little shaving. Turn the work around and commence at the other end, and cut toward the other line. This method insures a straight and even line. With practice the shaving can be removed with one cut. Straight lines can also be made with the V tool, but not curved ones, unless they are only mere scratches. With the skew chisel various shaped notches can be made, according to the angle of the skew. (See Figs. 1 and 2 in the supplement.) To make either of these notches two cuts are necessary, one holding the chisel perpendicularly with its point at the top angle, the second cut takes out a little wedge-shaped chip. The tool shows how it is inserted to remove the chip. It will be seen to better advantage at Figs. 15 and 16. Figs. 4 and 5 show the direction of making the cuts, either with the skew or knife, the point entering at the

shallow end and finishing at the deepest part. Fig. 13 shows a curved notch. These must be cut according to the grain of the wood. If the curve is the long way of the grain, additional cuts must be made, as shown by the arrows. This will prevent the wood from splitting. Generally the wood can be removed with three cuts. Fig. 11 shows a notch with two cuts, Fig. 10 the path of the tool, as explained in Fig. 13. Figs. 8 and 9 are a combination of Figs. 1 and 10. Fig. 12 is a combination of the first two cuts of Fig. 1 and two cuts of Fig. 13, the outer decorative cut is either made with one cut of the veining tool or the V tool. Figs. 6 and 7 show a combination of cuts. Figs. 16 to 23 various methods of treatment of a square for repeating borders. Figs. 1 to 23 are all the cuts that can be made. Their decorative quality depends upon their arrangement. Fig. 25 shows a simple arrangement for a repeating border, which is made with the first two cuts of Fig. 1 and the curve cuts of Fig. 12, which might be further embellished by cutting the plain square as shown at Figs. 12, 16, and 23. Fig. 24 is a repeating border of circles. All these cuts should be thoroughly practiced upon waste wood before any serious work is undertaken. It must be remembered that all cutting instruments should be kept in thorough order, or successful clean work can not be done. Any time spent upon sharpening the tools is never lost. The blade of the knife and the skew should have a long bevel. The veining tool gouge, and V tool should be sharpened on the inside as well as outside and should be the same bevel. Oil stones can be bought to fit these tools. I will explain how the knife is sharpened, which is the same for all tools. With the knife the most cutting is done with about a half inch of point, therefore this part must receive the greatest attention. It should be ground upon a grindstone to a long thin bevel, then thoroughly smoothed upon an oil-stone, using plenty of oil. Keep the blade perfectly flat, and remove all scratches that were made by the grinding. Should the edge become feathered draw it two or three times through the grain of a piece of wood. This will remove it. When the blade is well honed and thoroughly smooth rub the edge of it on both sides three or four times over the stone to make another, but very slight bevel. This is the cutting edge. To give the tools an extra fine edge they are stropped upon a piece of leather, which should be well saturated with castor oil (this oil does not dry), next some jeweler's rouge should be well rubbed in, and the strop is ready for use. When stropping a knife or honing one the blade should be turned over with its back toward the strop, otherwise you are apt to cut the strop, besides making the cutting edge dull and round instead of bevel. Whenever the tools become the least bit dull this stropping should be



JEWEL BOX IN EMBOSSED LEATHER  
(FOR WORKING DESIGN, SEE THE SUPPLEMENT.)



HAIRPINS, COMB, AND BUCKLE. TO BE EXECUTED IN SILVER

resorted to. A few strokes will restore it to its original keenness. A word in conclusion upon the use of stains and dyes. These should never be used after the work is carved, as they soak into the cross grain of the wood more than anywhere else, and make the work look spotty. The notches can be picked out with various colors, using oil paints, if desired.

#### THE ARTS OF METAL

##### ORNAMENTS FOR PERSONAL ADORNMENT.

THE love of personal ornamentation is the first passion of humanity which sways with equal force the rudest of tribes and the most advanced and luxurious communities. The craving which impels the rude savage to decorate his person with circlets of beads, shells, seeds, bones, and wood is the same which has caused monarchs to lavish their treasures on the costliest materials and the most exquisite workmanship for their crowns and insignias of state. Ornament, as an adjunct to the person, has been in use at all times and by the entire human family.

For the craftsman with artistic ability this is a most important branch of the Arts of Metal. Furthermore, people of culture are now applying to the craftsman to make their ornaments and jewelry to suit their individuality, just as they do to their modiste or tailor.

The designs given this month are four ornaments executed flat without modeling. They are etched and then pierced out. Piercing was explained in the December issue.

Etching is a simple but artistic method of engraving, where, instead of using sharp cutting tools, nitric acid is allowed to "bite," that is, eat out lines in a metal plate. The important feature of etching is, that the artist is the engraver, whereas ordinary engraving is the work of a more or less skilled artisan, who endeavors, by a slow and tedious process, to represent the artist's work. It is thus seen why art critics hold an etching in higher esteem than an engraving, because it is the actual work of the artist, whereas engraving, however carefully and skillfully done, is but a copy by a less gifted hand, and necessarily lacks the freedom and vigor of an original. The difference in the tools employed by the artist in etching and those used by the engraver necessarily produces a wholly different technical effect. The etcher uses a light pencil, the point of which is a needle, on a thin and perfectly yielding coat of wax, while the engraver, with a cutting tool held rigidly in his grasp, literally engraves or plows, line by line, through the hard and unyielding metal. Artistic etching, therefore, is a picture or design produced on a plate for the purpose of yielding a *printed impression*. Decorative etching produces drawings or designs on metal plates, the



picture or design thus produced being the final and, indeed, the only object sought.

Etching metal by acid may be used for so many decorative purposes, that the intelligent amateur should not remain ignorant of the methods necessary to obtain effective results. It should be borne in mind that "etching," when mentioned in conversation, or in art literature, without any qualifying term, such as "decorative etching," or "etching on glass," etc., means the process of "biting" copper or zinc plates with diluted nitric acid, on which, after the plate has been protected with a thin coating of wax, or other etching ground, a drawing is made with a needle point. An "etching" is the printed product of a drawing thus made, that is, an impression on paper taken from an etched plate, after it has been charged with ink and passed through a copper-plate press, by which the ink that has been rubbed into the etched lines is transferred to a sheet of paper.

To prepare the plate for etching it must be covered on the face with a thin coating of wax, which can be readily spread by heating the plate and pouring the

melted wax on it from an iron ladle, holding the ladle with the right hand, while the plate is held, by means of a pair of nippers, with the left, turning the plate so as to spread the wax evenly and allowing all the surplus to run off.

The best etching ground is obtained by boiling refined wax four to six hours, which removes the "stickiness" and makes it yield readily to the needle point in outlining, or to the lead pencil, which is the best implement to use when portions of the background are to be cleared for the action of the acid. When the wax is sufficiently boiled, remove impurities by straining it through a stretcher, or sieve, of thin, open muslin. Strain into a shallow tin pan, allowing it to form a cake three-eighths of an inch in thickness. It can be readily taken from the pan when cold and broken into convenient pieces for use.

The design must first be drawn on paper with a pencil, then transferred to the wax plate by rubbing with the thumb-nail. The plate must, of course, be waxed on the face and back. When the design has been transferred to the plate, go over the lines with a dull point, being



PART OF MRS. FRACKELTON'S EXHIBIT AT THE PARIS EXPOSITION

## *The Art Amateur*

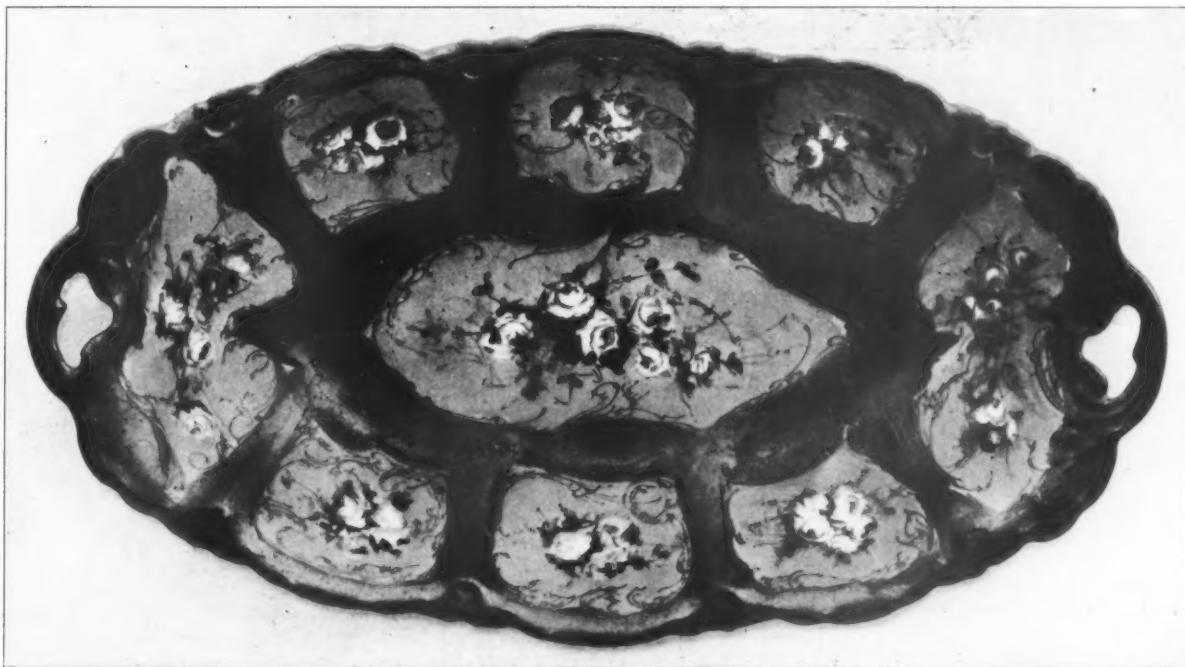
careful that they are traced clear to the metal. When the design has been traced on the plate, place it in a porcelain dish or photographic developing tray, and pour pure nitric acid over it till it is covered about a quarter of an inch. Nitric acid is used for copper and brass. When used for silver, it leaves a black line, which may sometimes be used to advantage, as in Neillo work. For a clean line on silver use nitric and sulphuric acid in equal parts. If the etching is done in cold weather, it is advisable to keep the acid near a fire for some time before using it, so that it may not chill the wax, and cause it to spring from the plate. If the design to be etched contains light line surface decoration, as shown in the hairpin with the mask, the plate must be taken from the acid and tested with a point to ascertain if the lines are of sufficient depth. If not, it must be returned to the acid. When the light lines are sufficiently etched, wash

ished they can be hammer hardened to give them strength. By bending them at right angles to each other they can be hammered perfectly round. Care must be taken when bending them back so that they are not broken off.

### **MRS. FRACKELTON'S WORK**

MRS. S. S. FRACKELTON'S exhibit in Paris has been a pronounced success. She sent decorations on pottery made of American clay stoneware under her own supervision in Milwaukee. They were shaped as she directed, from her own original drawings. The clay in its natural state was cream colored, and on the body surface she painted in blue. The blue decoration intensified under the glaze that was afterward applied, and the surface of the ware was developed to a soft, pearly gray.

Mrs. Frackelton's exhibit won her a bronze medal in



DISH DECORATED BY FANNY ROWELL. SHOWN AT THE N. Y. S. K. A. EXHIBITION

with lukewarm water and dry with blotting paper. Now stop out all lines that are down to the proper depth by passing a piece of hot iron over them, which will melt the surrounding wax and cause it to fill the etched lines. When the waxing up is completed, repair, by means of the heater in operation, any part where the wax may have sprung from the plate. Return to the acid and etch the lines to the desired depth. When obtained, wash in warm water, then thoroughly clean off the wax with spirits of turpentine. The work is then ready to be pierced out. After piercing, all the parts must be thoroughly smoothed up with superfine files. Then boil out and burnish. The surface should be scratch brushed. The curved hairpin should be laid out straight for transferring. After the job is finished, the curve can be given over a stake, which will harden the prongs. Eighteen-gauge metal should be used for all of the hair ornaments. The pins of the one with the mask should be left a line wider than shown. When the work is fin-

Paris, and much of the work was sold. One of the principal pieces was a large oblong punch-bowl, fifteen inches long. Clusters of grapes fell over the edge and modelings of grapevines formed the handles. At the base was the inscription of Holmes:

"Man wants but little here below  
And wants that little strong."

Above was an old recipe for punch, inscribed within a ribbon. It strongly suggested pioneer hardiness and strength, and was cleverly worked out in rough lettering, as if it might be an heirloom of an old wayside tavern, noted for good cheer. About the top were the lines:

"No draught shall hold a drop of sin,  
If love is only well stirred in,  
To keep it sound and sweet."

A three-legged standard, ornamented with grape leaves, held the bowl. The modeling clearly showed they were done directly from the vines.

A tall cider jug had a design of apples in high relief,

## The Art Amateur



PART OF MISS M. M. MASON'S EXHIBIT AT THE NEW YORK SOCIETY OF KERAMIC ARTS EXHIBITION

mingled with conventionalized apple blossoms, with the old motto: "Bouvez-Retounez"—"Drink, and come back again." There were other shapes suggesting old Italian vessels. There was a little fat cider jug molded in the shape of an apple, with an apple design incised, and colored in blue. There were "tygs," or English loving-cups, with curious designs, one bearing the motto:

"Come here, my boy,  
If you are dry  
The fault's in you,  
And not in I."

### THE NEW YORK SOCIETY OF KERAMIC ARTS EXHIBITION

THE ninth annual exhibition of the New York Society of Keramic Arts opened with a reception on the evening of November 26, and continued on the 27th and 28th. The notable feature among the work shown was the exhibit of Marshal Fry, Jr., which was on an entirely different line from any of his previous work. His six large vases were charmingly decorated, the painting was more conventional than formerly, but thoroughly decorative. All was very broad in treatment, giving the effect of underglaze with a brilliant finish. There was an opaque white effect in masses. Perhaps the designs seemed somewhat after Japanese motifs, but his treatment was decidedly original. Around one large vase was drawn a water line with pond lilies rising above, just resting on the water, and showing their growth in the watery base below. The color was deep, and had a mellowness of glaze that was very perfect and rich. One vase had a decoration of storks, another of flying storks. There was a vase with the cotton plant for the decorative idea, and wild carrot suggested the scheme of color for another. The sixth vase had a decoration of swans. The firing of these pieces was very perfect. Mrs. Fry showed some rare iridescent coloring on small urns and vases.

That the conventional in decoration is appreciated was shown by the sales. A great deal from among the exhibits was sold, and it was in most case the pieces with conventional ornament. Indeed, the extremely conventional seemed to find most favor.

Most of the new figure work was in monochrome, and was to a great extent on steins and pitchers. Reds and browns predominated. Mrs. Vance Phillips made a de-

parture by showing a carved cabinet, with china panels inserted, painted with heads after old masters, in browns. Mrs. Catherine Church, a new exhibitor in New York, showed neat and attractive work. There were steins decorated with monks' heads in dark colors, and a very good miniature of her daughter, in blue tones. Mrs. Church's work has daintiness and crispness.

Miss M. M. Mason shows more conventionality in her work than formerly. Together with Miss Elizabeth Mason's fine work, their exhibit was charming. Their work always shows new ideas, and great skill in handling. Miss Montfort again showed violets, and also a set of welsh rabbit plates.

Miss Fanny Neal, of Waterbury, Conn., exhibited some beautifully finished birds, adapted in decoration with garlands. Mrs. Barclay Paist, from her studio in Minneapolis, sent several large plaques decorated very showily in poster style. The club missed Mr. Volkmar's exhibit this year. On account of many orders, he did not have time to prepare new pieces for exhibition. Mrs. Anna B. Leonard had a tray and tea set, daintily worked in her usual style, but on account of the time spent in foreign travel she had not been able to prepare an exhibit as fine as she usually shows. Mrs. Mary Alley Neal, who has just returned from Europe, omitted to exhibit this year. Much new work of the club members is still in Paris, which would have been shown for the first time in New York if it had been returned in time. Mrs. Robineaux is one who had hoped for the return of her Paris exhibit. Her work shown, however, was excellent in luster effects and design. A Moorish tobacco set in reds and enamels was especially notable. Mr. Collins had a large exhibit, going more than usual into designs, together with his flower painting. Mrs. Evelyn S. De Witt and Mrs. Sara Wood-Safford, new exhibitors in the club, showed fine work that attracted attention. Miss Leta Hörlcker, Miss G. Leonard, Miss Elsie M. Pierce, Miss Cora Wright, and Mrs. Proctor had pleasing exhibits.

"Your shapes are very, very good," said a visitor who seemed to be an enthusiast regarding china, if not a connoisseur. "I like the shapes better than the decorations." That we have *fine feeling for shapes* he was pleased to commend, evidently supposing that the shapes we decorate we originate as well as the decorations. It seemed sad to undeceive him and let him know that we still buy most of our shapes from France. There was much encouragement by sales.

The exhibition was held in the small ballroom of the Waldorf-Astoria, as usual, but there was a departure in the arrangement of the room. A framework and stand was built entirely around the room, and was covered with dull green velour, giving the dignity of uniformity to the exhibition space. The special exhibits were raised from the shelf by boxes, plainly covered with velour of the same tone, all making a continuous ex-



CONVENTIONAL DECORATION FOR A PLATE. FOR ENLARGED DRAWING SEE THE SUPPLEMENT FOR THIS MONTH

*The Art Amateur*



VASE DECORATED BY MARSHALL FRY. SHOWN AT THE NEW YORK SOCIETY  
OF KERAMIC ARTS EXHIBITION

## The Art Amateur

hibit around the room. In the center was a table containing one piece of decoration from each exhibitor, on the idea of a table of honor.

The effect of the arrangement was rather severe and monotonous for a display of art china, and, unfortunately, cut off the many mirrors in the room, which formerly added a charm by reflecting exhibits. More space was acquired for exhibition purposes, but at the loss of the artistic qualities of the light and beautiful room. The board wall seemed to be out of place in this especial room. It would have been better in a severely plain square hall. The unbroken line from the floor cutting off the mirrors and draperies of the room seven feet, made one feel that however well planned the display was it did not fit the room. Dignity of exhibition was gained, but there was a lack of grace and beauty.

### A DUTCH PEASANT GIRL

**SUGGESTIONS FOR COPYING THE PICTURE IN OIL-COLORS:** Use a medium-rough canvas, and after making a careful drawing in charcoal lay in the first painting very thinly, using only turpentine or refined petroleum as a medium. It will not be necessary to wait until the color is dry to begin the final painting. In the laying in keep the tones flat and simple and endeavor to see but three values.

For the flesh tones use Venetian Red and White, adding Burnt Sienna and Black for the shadows. If too cold add Transparent Gold Ocher in the shadows. For the eyes use Cobalt Blue and White and a little Black to modify the Blue. For the waist and sleeves use only Black, White and Yellow Ocher, and in the apron use the same colors, adding Cobalt Blue. The hair may be laid in with Yellow Ocher, White, Burnt Sienna, and Black. The floor and pitcher require Transparent Gold Ocher, White, Burnt Sienna, and Emeraude Green.

The shadows may be indicated with Burnt Sienna and a touch of Black and White. Keep the whole a little warmer and lower in key (if anything) than the original, and in the next painting work gradually, but as directly as possible toward the lights. The wall may be laid in with Black and White modified by Permanent Blue and Yellow Ocher. The poppy may be washed in with Rose Madder and Vermilion.

Now your canvas is covered with thin color and you may begin at once to paint with pure color or wait until your preparatory work is dry. Set your palette with Creminitz White, Yellow Ocher, Transparent Gold Ocher, Medium Cadmium, Vermilion, Rose Madder, Cobalt Blue, Permanent Blue, Emeraude Green (or Viridian), Ivory Black, Burnt Sienna, and Venetian Red. Paint solidly now, using much the same combinations as before. Add in the flesh tones a little Rose Madder in the cheeks and Vermilion and Rose Madder in the lips. Keep the shadows of the flesh luminous by adding Transparent Gold Ocher or Cadmium as needed. Modify the shadows with Green and Rose Madder.

If the shadows in the hair, dress, pitcher, etc., look too gray and dead add Rose Madder, Permanent Blue, and Gold Ocher. Note the play of broken color throughout the study, particularly in the wall, apron and floor. The shadows in the poppy may be rendered with Rose Madder, Vermilion and a touch of Burnt Sienna. In using Venetian Red for flesh be very careful as it is a strong color. A touch of it with a good deal of White makes

a beautiful flesh color with a filling of Gray. By adding Green or Black it may be grayed still more, and by adding Rose Madder or Vermilion much brilliancy may be obtained.

### DRAWING AND PAINTING FROM THE CAST

BY FRANK TOWNSEND HUTCHINS

**BLOCK FORMS:** It is well for the beginner to select the simplest cast, for example, a block hand or foot, and confine the first morning's work to studying the outline of the cast as it comes against the background, the big, simple shape of the thing, the direction of the lines, and the forms of the shadows and the lights. *Look for proportion* and if you are in doubt about it hold your charcoal or brush at arm's length and measure until you are absolutely sure of a few points and the rest will conform to them with little difficulty. Work with as much freedom as possible and hold the charcoal tightly that you may get vigor in your work.

**VALUES:** Observe how decided the contrast is between the light and shade, and do not see more than two values in the shadows, *i.e.*, two degrees of shade. When you come to try a cast in the round you will find that this same rule will hold good. The influence of making studies of this kind is felt all through one's later work. The tendency of most students is to see *too much* and a great deal of time is spent in taking out what one has already done. Make your drawing the same size as the cast and make it look like the cast in the simplest and most direct way possible. Use soft charcoal in beginning a drawing. For taking out lights use the kneaded rubber which is sold in most art stores. It is well to dust off your first rough drawing, leaving a faint impression, which is very desirable to work over. For softening and blending the shadows use your finger lightly and finish with the point of a hard piece of charcoal.

### DECORATION FOR A JEWEL BOX IN LEATHER

THE design for this beautiful little box can be used either for embossed leather, pyrography or repoussé metal. The size is ten inches long, four and a quarter inches wide, and six and seven-eighths inches high overall. The working drawings are given full size in the supplement for this month. The leather for the box should be of the best calfskin, of medium thickness. It can be cut either in single panels or one long strip. An inch and a half extras must be allowed on the width for turning in at the top and bottom. If the panels are all worked out on the one piece, there will only be one join, which should come at one of the back corners. The extra width allowed must be thinned down with the knife, then lapped over, and the corners mitered and glued down. The same must be done with the lid. Bronze escutcheon pins will finish the job.

The embossing of leather was given in an article on page 137 in the October issue, also the construction of a large leather box.

For the pyrographic worker this design would be exceedingly appropriate if executed in the following manner: Transfer the design and then outline very lightly; next fill in all the background with a granulated mat, keeping all the ground an even tone. The strap scrolls should now be given their second line, which is shown along the edge. Where the pins are indicated black dots should be substituted.

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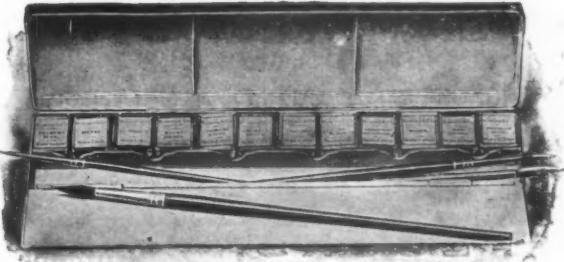
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### CORRESPONDENCE.

H. B. H.—The Bridgeport League of Keramic Art have started a question box, which has been placed in my charge. This month I find the two following questions: "Which lusters are opaque and which transparent?" "What is the difference between green gold and green-gold bronze?"

(1) Silver luster is the only luster I have found to be opaque—and it must be fired moderately. When fired very strong it becomes a whiter or lighter silver, and less opaque. It may be used over a color, to hide a color. It completely conceals a tint of color, when painted and fired over color that has previously been fired. The other lusters may be painted over fired color, but will give different effects, sometimes very pretty, but experiments should be made before using in decorating. Sometimes the decorative effects are remarkably lovely. Light-green luster over gold gives a metal effect. Dark-green luster over gold a deeper bronze color. (2) Green gold is made by mixing a little silver with gold before applying to the china. It makes a lighter gold. Makers give so many different names to materials for mineral painting that it is sometimes difficult to distinguish without trying. There is a green bronze that is deep, and does not seem very much like gold. It is made by mixing gouache color, the bronze or green used in unglazed Royal Worcester style, with gold. Unglazed red, or unglazed green may either be mixed with gold for bronze effect. Only a little color should be mixed with the gold.

M. D.—Can I get green gold by painting the usual gold over light-green luster that has been fired?

It will have no effect whatever other than the usual quality and color of your gold. Gold being opaque will hide the green luster. But light-green luster over fired gold will give a green effect. For a delicate green-gold effect we advise you to use just a little silver with gold.

FANNY ROWELL.

A. C. J.—Undoubtedly the largest and most varied collection of white china to be found in any store in the West is kept by Messrs. Burley & Co., Chicago. They have over two thousand pieces to select from, and china decorators will find in this emporium shapes to suit every sort of decoration. Their catalogue 13A gives sizes, prices, etc. Our Western readers should not fail to get it.

R. S. S.—Indian heads are extremely popular just now for cushions. One recently seen at George D. Thompson & Co.'s was done in pyrography on leather. The top of the cushion was laced to the under side and had a fringe of cut leather all around. Messrs. Thompson & Co. have a number of charming screens and wall hangings decorated in the most unique manner. They also sell the different leathers for pyrography, painting and gilding.

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A CHARMING exhibition of Japanese embroideries, textile stuffs and Kimonos is being held at the Waldorf-Astoria. The collection has been made by Mr. Seijiro Nomura. Some of the pieces include a palace hanging, Kimonos worn by the nobility and the Geisha girls, and some cut velvets of rare coloring. The exhibition is under the personal supervision of Mr. Bunkio Matsuki. We hope it may have the large patronage which it so fully deserves.

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WE acknowledge receipt of a specimen of the very handsome "Catalogue of the Morse Collection of Japanese Pottery" in the Boston Museum. The collection was gathered in Japan by Professor Morse, at present its keeper and author of the catalogue, which will be issued in two editions. The edition de luxe on large paper, in two volumes, will be limited to fifty copies at \$50. The regular edition in one volume will cost \$20. Both editions are to be profusely illustrated with photogravures and plates and with potters' marks printed in the text. For students of Japanese pottery this will be the one book which they can not possibly do without.

THE picture by the late Theodore Robinson which, our readers may remember, was rejected by the Metropolitan Museum of Art when offered as a gift by the Society of American Artists has, we are informed by Mr. Bruce Crane, the secretary of the society, been accepted by the Pennsylvania Academy of Fine Arts. In accepting the picture, the president of the Pennsylvania Academy, Mr. Edward Homer Coates, takes occasion to return thanks for "the addition to the academy's contemporary collection of this work of a gifted and lamented American, and to express warm appreciation of the generous service given to the nation by the Society of American Artists." Thus ends an episode which was not without its humorous as well as its disagreeable features.



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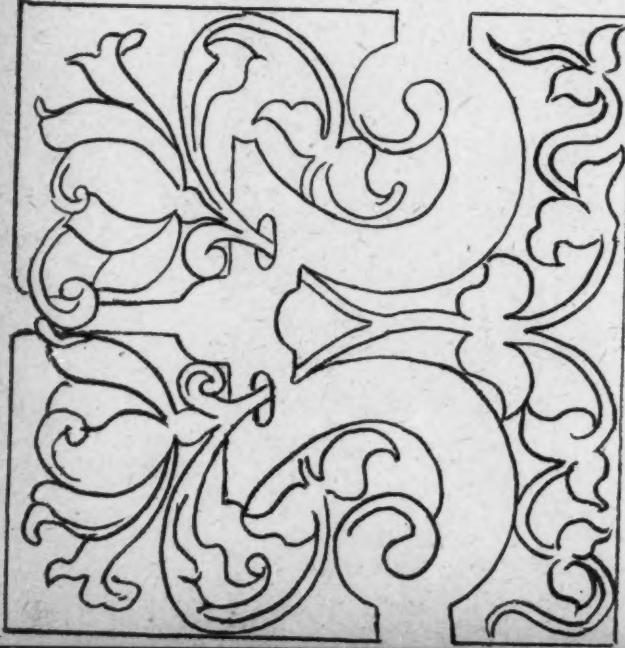
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